

# VOGUE



Zutinger

HATS AND GOWNS FROM EARLY PARIS OPENINGS

MARCH 15, 1933  
PRICE 35 CENTS

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*Refinement Evident in Every Detail*

## *Thoughts* WHILE LOOKING INTO THE NEW BUICK . . .

● Now for the interior. Ah, this *is* beautiful. Rich—inviting—livable as a fine home. Ann will like this. It's *big*, too—plenty of room. That means a lot to us.

How about the instrument board? Handsome, all right, and *plainly visible*. Big, easily read instruments looking right up at you through the steering wheel. Cigar lighter. And a *real* ash tray. Wonder what this is? A locked compartment right in the instrument board—a large one, too! Mighty convenient for valuables.

Here's Fisher No Draft Ventilation. A marvelous thing, all right. No *drafts* blowing round your head, causing colds. No foggy windshield or windows. Fresh air for those who want it, without disturbing other people. This settles the old, old argument about ventilation.

Safety Glass, too! Glad to have that.

Just look at this upholstery. There couldn't be anything finer or richer. Understand you can have it in broadcloth, whipcord or

mohair, whichever you prefer. Everything clean, everything finished. No seams showing in the upholstery—they're bound with braid instead. Concealed window curtains. Even the carpets—fine quality and fine fitting.

And are these seats comfortable! Seem to fit right into them. Lots of leg room, too. Stretch right out and relax. An inviting foot rest there in back. Also arm rests.

Who was it said, "You canna expect to be baith grand and comfortable?" Well, you *can* be both in this car. A regular home on wheels. Guess we'll have to have one. This *very* one. Ann deserves a Buick.

### BUICK GIVES MORE AND BETTER MILES

*In addition to exceptional beauty and comfort, the new 1933 Buick gives more and better miles. It is even more capable and durable than previous Buicks. It will serve you dependably for many years. The twenty new Buick body-types are offered at moderate prices on the convenient G. M. A. C. time payment plan. All are Buicks through and through—with new Bodies by Fisher and Valve-in-Head Straight Eight Engine cushioned in live, resilient rubber to give smoothness with stability. All are fine, economical motor car investments.*

WHEN BETTER AUTOMOBILES ARE BUILT , , , BUICK WILL BUILD THEM

## NEW 1933 BUICK



*A General Motors Value*





## AT THE FIRST SIGN OF SORE THROAT —LISTERINE!

When your throat feels tight, "itchy," or sore, gargle with full strength Listerine every two hours.

You will be delighted to find how often such pleasant treatment brings relief.

Listerine cleanses the inflamed tissues and kills germs clinging to them.

Harsh mouth washes, so powerful they may irritate tissue, should be avoided in the treatment of throat trouble, since they ag-

gravate the condition rather than improve it.

Simple sore throat is often one of the symptoms of a cold. It is Nature's warning that the germs that cause or accompany a cold have entered through the mouth and lodged in the throat prior to traveling upward to the nose and head passages.

### *Gargle twice a day for Colds*

If you would fight colds, gargle with full

strength Listerine twice a day. As you know, many colds are caused by germs multiplying by millions in the mouth and throat. When Listerine comes in contact with such germs, it kills them outright. A reduction of bacteria ranging up to 99% has been shown by tests.

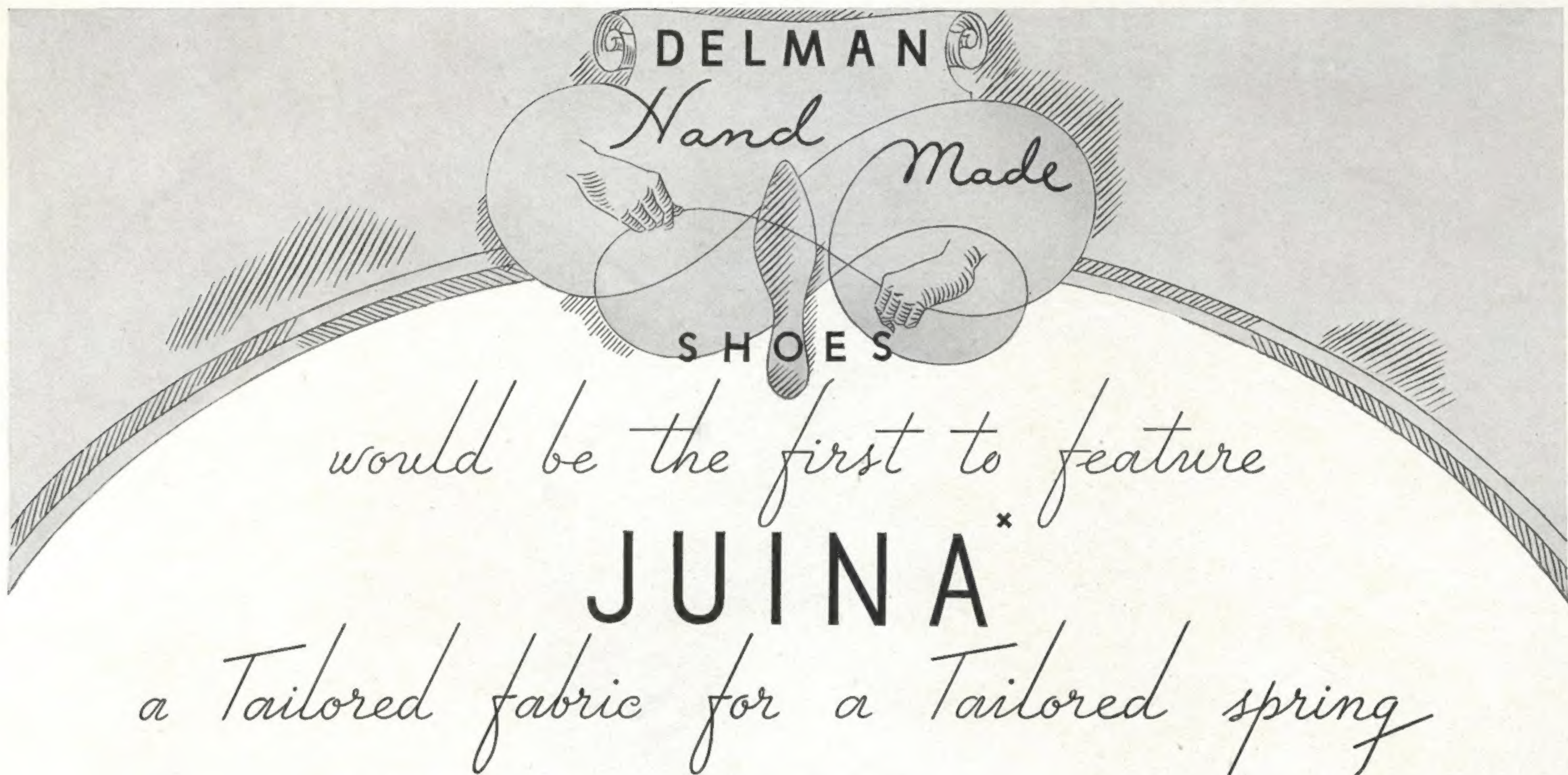
Scientifically conducted experiments have shown that those who gargled with full strength Listerine twice a day did not catch cold as frequently as those who did not gargle with it. Such findings are corroborated by the experience of tens of thousands of men, women, and children.

Moreover, Listerine, used at two-hour intervals, will often check a cold and keep it from becoming serious. Such results are due to the fact that, while Listerine kills germs, it does not irritate tissue. Remember that factor of safety when purchasing a mouth wash. Lambert Pharmacal Co., St. Louis, Mo.



**Effective and SAFE** GERMICIDAL YET  
NON-IRRITATING





What is this material called Juina? It is an exquisitely woven fabric by Forstmann. It looks like the finest twill and wears like leather. It adapts itself perfectly to hand-workmanship as only Delman can do it. It comes at a time when tailor-made footwear is important to tailored costumes. Delman would be the first to feature Juina. And in shoes so nattily designed, so beautifully hand-made that their Delman origin is immediately apparent.



**MILFORD**...An Oxford of Juina trimmed in matching calf with the new medium high Boulevard heel. Hand-made and tailored by Delman. In blue, black, brown, gray and beige.

**DAUN**...A swagger two-eyelet Tie of Juina with the new high Continental heel. Hand-made and tailored by Delman. In blue, black, brown, gray and beige, with matching kid trim.



DELMAN

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SOLD EXCLUSIVELY BY THE FOLLOWING STORES:

J. P. Allen Company, Atlanta, Georgia • Bon Marche, Sacramento, California • Bonwit Teller, Philadelphia, Pennsylvania • Boston Store, Milwaukee, Wis.  
Cotrell & Leonard, Albany, New York • Delman Shoe Salon, Chicago, Ill. • Delman Shoe Salon, Miami Beach, Florida • The Denver Dry Goods Co., Denver, Colorado • Famous-Barr Company, St. Louis, Mo. • Haas Brothers Company, Omaha, Nebraska • Phil. M. Halle & Son, Memphis, Tenn. • Harzfeld's, Inc., Kansas City, Mo. • The Higbee Company, Cleveland, Ohio • C. Crawford Hollidge, Boston, Massachusetts • Jelleff's, Washington, D. C. • Kaufmann's, Inc., Pittsburgh, Pennsylvania • Frederick Loeser & Co., Brooklyn, New York • Miller & Rhoads, Inc., Richmond, Virginia • Neiman-Marcus Co., Dallas, Texas  
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SKILL IN THE INFORMAL

by

*Bergdorf Goodman*



There is a certain knack about the town-and-country type of thing that lifts it far above the slightly stodgy classicism of the traditional tweed suit. Our sports designers possess this knack. Costumes of chic, for town shopping and country club, may be found now in our Spring collection of made-to-order and ready-to-wear.

ON THE PLAZA • NEW YORK

BERGDORF  
GOODMAN

FIFTH AVENUE AT 58TH STREET



## After the "SHOWER"

when the bride-elect examines her gifts privately—and thoughtfully—how about the hosiery for which she thanked you so prettily?

If they are Humming Birds, don't worry about her exploring hand and searching eye. These hose passed a far more critical inspection before they ever left our mills.

Humming Bird's fine fabric, fine workmanship and fine wear features are more than ever appreciated after the persistent "shower" of skimped, sleazy hosiery, which has dampened everybody's desire for mere cheapness.

Now, as ever, Humming Birds are the type of hose you give with pride and wear with satisfaction. Economically priced. In stores of the better class everywhere.



### Stands for QUALITY

This is the mark of the National Quality Movement sponsored by the National Retail Dry Goods Association to keep America on the quality standard. As manufacturers of quality merchandise we urge support of this Movement. *Buy QUALITY!*

# Humming Bird

## FULL FASHIONED HOSIERY

CHIFFONS AND SERVICE WEIGHTS...TAILORED AND LACE TOPS...PICOT EDGES...FRENCH HEELS...CRADLE SOLES

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**B. ALTMAN & CO.**FIFTH AVENUE AT 34TH STREET  
NEW YORK CITY

*Altman*  
*brings you*  
**the romantic**  
**Zuloaga Frock**  
*inspired by*  
*Molyneux*

A real inspiration. The Zuloaga frock has the lines of an Argentine dancer's costume... made in dotted swiss and organdie, with velvet sash, shoulder bows and corsage of field flowers. Sizes 12 to 20. . . . \$45

MISSES' DRESSES—THIRD FLOOR

*Suburban Shops*  
*East Orange*      *White Plains*







In Paris...in Vogue...on you—that's the path of progress for fashions that bloom in the spring. Have you heard about the new taffeta dust ruffles under those crisp-looking evening frocks? Have you a speakeasy ensemble, topped by an all-conquering hat? How come that linens and piqués take their place on the smartest streets in town? Do you like yourself in those casual, comfortably loose coats, cut off at the knee—or lower—or higher? How about capes?

Would you dare combine bottle green with pale pink? Or pale green with crimson? Where are you going to establish your waist-line? What's new in prints? Gloves? Veils? There are a thousand and one burning questions . . . all to be answered, as only Vogue can, in the issue dated April 1. If you don't think this the perfect time to start your subscription, perhaps you'd rather move to the South Seas and get yourself a lovely grass skirt.

**V O G U E • 4 2 0 L E X I N G T O N A V E N U E • N E W Y O R K C I T Y**

☐ Enclosed find \$5.00 for one year of Vogue (24 issues)

☐ Enclosed find \$7.00 for two years (48 issues) of Vogue. (This offer good to April 1 only.)

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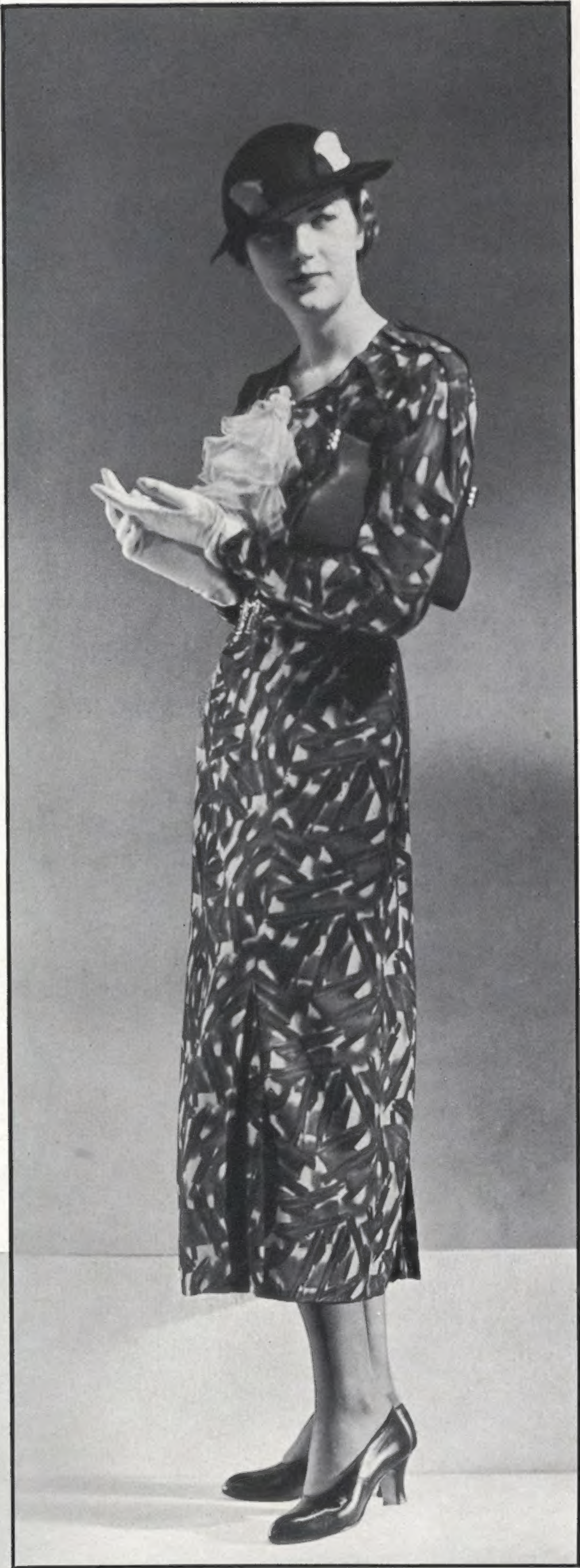


*The silk of tomorrow  
in a dress for today*

DEPTH and character! That's what we like in people and in silk prints! Walter Dorwin Teague, the gifted American designer who has poured poetry into crystal goblets and custom motor cars, now patterns a series of silks in three-dimension effects. These prints have depth and shadow and a blending of color that makes them arrestingly new. Another advance note is their theme . . . the coming Century of Progress Exhibition.

B. Altman has chosen the "Flying Buttress" pattern for this frock. The original comes in heavenly shades of blue, with the "clouds" rising in soft white mousseline at your throat. The sleeves are long and slim, set in with tucks. Altogether a print dress of importance!

Besides the blue tones, this model comes in Gray, Prairie Brown, and other combinations. Misses' size, 14 to 20, at \$25.



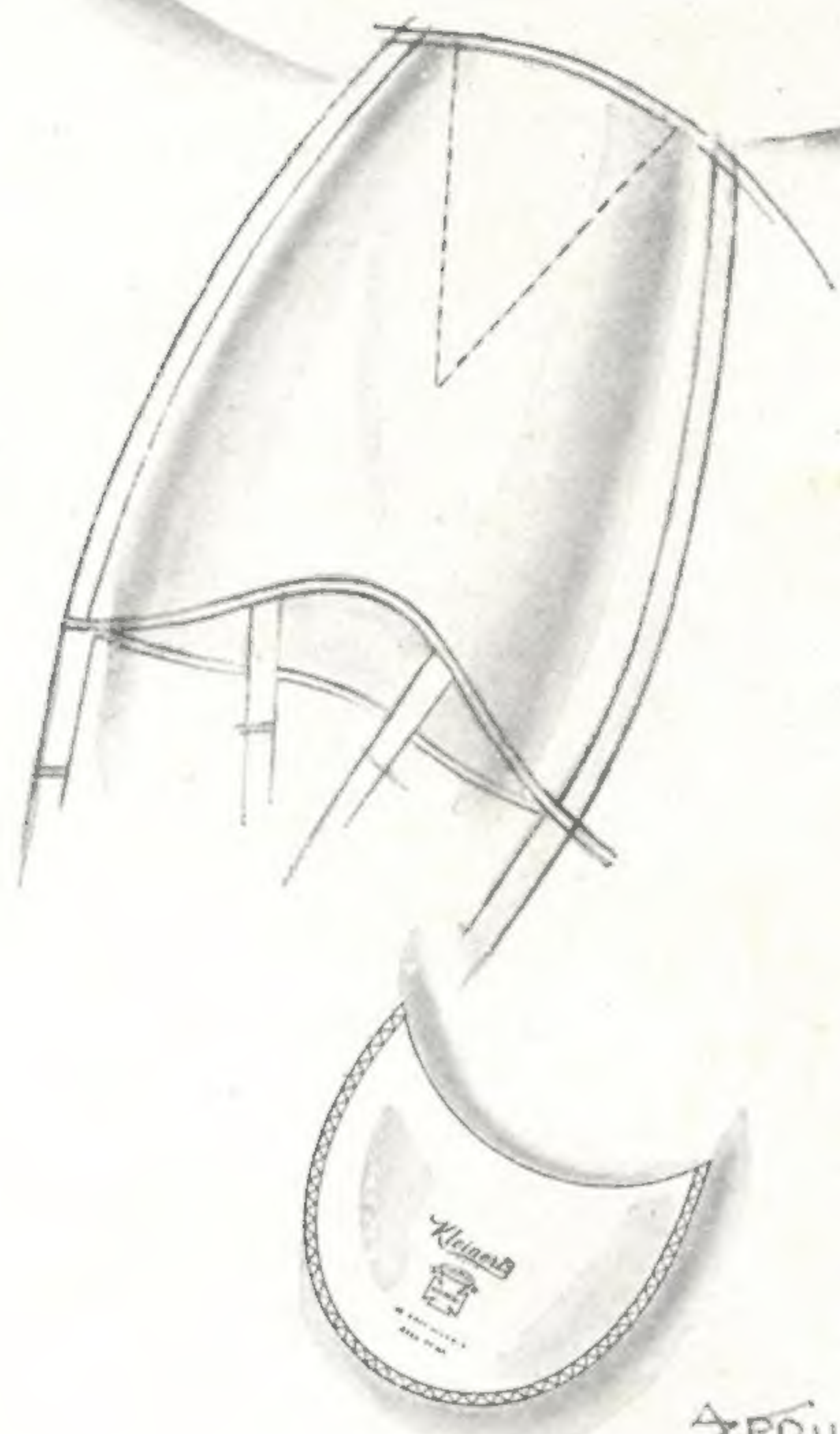
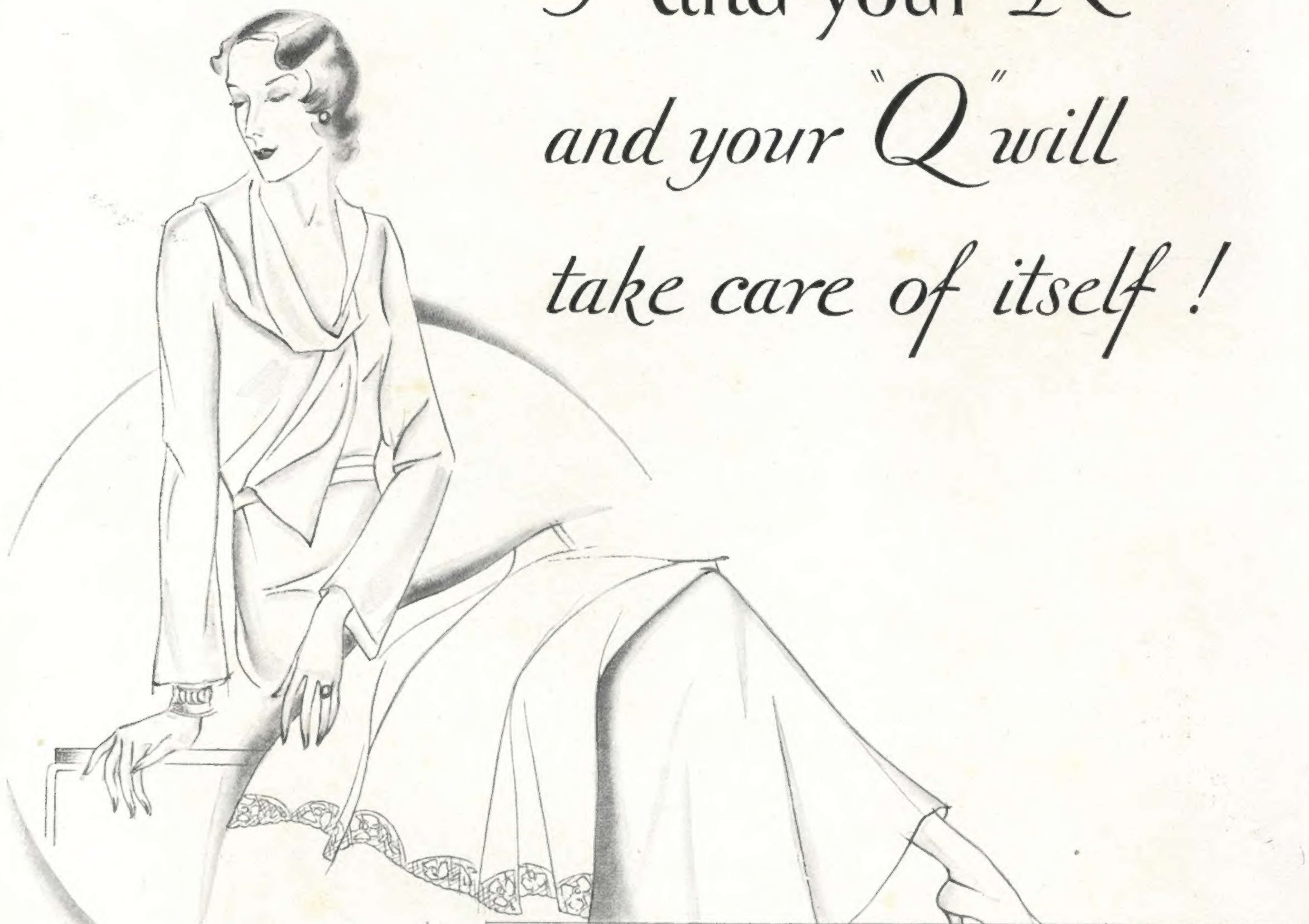
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S I L K S   B E A U   M O N D E

BY MARSHALL FIELD MANUFACTURERS, CHICAGO, NEW YORK, PARIS



Mind your "K"  
and your "Q" will  
take care of itself!



APRIL  
1937

Which is just a rather slip way of reminding you that "Kleinert's" on anything from Dress Shields to Shower Curtains has *always* meant *quality*—and never more so than right this minute when the bargain buzzards are hovering closest! Yes, Kleinert's is very, *very* "Q" and your favorite store—if it goes in for *quality*—is showing new Kleinert's styles in many departments.

We know you always buy Kleinert's Dress Shields but have you realized that Kleinert's now make the most marvelous Girdles and the daintiest silk Lingerie with protective panels—both in any good Notion Department. Not to mention Shower Curtains that are the decorator's delight, and useful little Bottle Kits that have earned their way into the smartest traveling bags. We *could* say lots more—but it'll be more fun for you to *see* them!

**Kleinert's**  
T. M., REG. U. S. PAT. OFF.





# Seraceta strands of fashion



SERACETA is a thread . . . as new in itself as the fabrics it composes. Seraceta "Strands of Fashion" are responsible for many of the very latest wrinkles in crinkles—for the smartest of blisters—of roughs, smooths, heavies and sheers! Seraceta Strands of Fashion weave their triumphant way through the newest, nicest fabrics . . . so why not shop with this name in mind? Seraceta fabrics can be found in yard goods in the silk sections and in the better ready-to-wear. The key to the bouquet above is this: *Matelassé* in the red tulip; *Novelty Cloqué* in the blue; *Cloqué with Peau D'Ange* finish in the yellow; *Cloqué Crepe* in the pink; the light green leaves are *Novelty Cloqué*; the dark green, a fine *Ripple Crepe*. These are the weaves of leading silk manufacturers, using Seraceta Strands of Fashion. Would you like to see some samples? Write to The Viscose Company, 200 Madison Avenue, New York City.



MONTMARTRE  
ADORES  
*"la cigarette  
Spud"*



**F**ashions usually cross the Atlantic westward . . . but Spuds, like cocktails and jazz, pleased the Gallic taste. Introduced by those leisured Americans who seek their pleasures abroad . . . and take their necessities with them . . . Spuds are now the good-time cigarettes of Europe, too . . . advertised to the smart internationals on the Champs Elysées and found even in the little magasins de tabac of Paris and the Riviera. **SPUD MENTHOL-COOLED CIGARETTES**



## TRAVEL ACCESSORY

Just as important as planning the wardrobe to take on your travels is the attention you give to the form in which you carry your travel money.

In order to get the most out of your voyage you will want to be free for the sightseeing, shopping, theatre-going, and other delightful diversions that foreign lands afford. You cannot enjoy yourself with a carefree air if you are worried about the safety of your money, if you are forever clutching your handbag with a wild look, and are often embarrassed by having your funds questioned.

You avoid all this if, before leaving home you supply yourself with that most necessary and important accessory for travel—a neat, trim, leather wallet of

### AMERICAN EXPRESS TRAVELERS CHEQUES

For sale at banks and Express offices



## Vogue's Book Of Etiquette

is written by people born and bred in the traditions of which they write. It tells not only the outward rules of behaviour but also the underlying reasons that prompt them. It catches in its 571 pages the spirit of graciousness that actuates every courteous act. Send for this book today. \$4.00. postpaid.

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### Chandler ARIZONA

San Marcos with Bungalows. World's finest winter climate. Outdoor sports. Discriminating clientele. Club-like intimate atmosphere. American Plan. Booklet.

### Los Angeles CALIFORNIA

All-Year Club. Free guide book and information on California vacations. Write All-Year Club, Dept. 3-M, 1151 S. B'way.

### Yosemite National Park

The Ahwahnee. No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan. \$10.00 and \$12.00.

### DISTRICT OF COLUMBIA

#### Washington

The Dodge Hotel. On Capitol-Plaza Park. A hotel with individuality. Accommodates 400. \$2. to \$7. European plan. An established "No Tipping" service.

### Winter Park FLORIDA

Virginia Inn. On Lake Oseola. Lovely location. Golf, fishing, boating. Excellent table and service. Automatic sprinklers. Elevator. American Plan.

### Radium Springs GEORGIA

Radium Springs Club. Southern Georgia. Scene of Southern Women's Golf Championship. Tennis, trap shooting, bathing. All year.

### French Lick INDIANA

French Lick Springs Hotel. Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

### York Harbor MAINE

Marshall House. Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

### Boston MASSACHUSETTS

Hotel Puritan. On beautiful Commonwealth Ave. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

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Hotel Beaconsfield. Located in Boston's zone of relaxation, out of the noise, yet accessible to the business and social center.

### Hanover NEW HAMPSHIRE

The Hanover Inn. On the campus at Dartmouth College. 100 rooms, 60 baths, elevator. Highest type hotel service. Rest, recreation and culture.

### New York City NEW YORK

The Panhellenic Hotel. For women. 49th St. & 1st Ave. 26 stories. Solarium. Terrace rooms. Rates from \$2 daily, \$10 weekly, 400 outside rooms.

The Parkside. Eighteen Gramercy Park. South. A residence hotel for men and women. Overlooking the Park. Moderate rates. Write for folder.

### Asheville NORTH CAROLINA

The Manor and Cottages. A charming English Inn—for pleasure and sport—a day or a year. 3 golf courses nearby. A. H. Malone, Owner & Manager.

### Sedgefield, Greensboro

Sedgefield Inn. Now open. Modern resort hotel, situated directly on golf course. Riding, golf and tennis. American Plan. Booklet.

### Philadelphia PENNSYLVANIA

Bellevue-Stratford. One of the few really famous hotels in America. Rates consistent with present times. Claude H. Bennett, Gen. Mgr.

The Benjamin Franklin. A United Hotel. 1200 large rooms all with bath. 3 restaurants. Horace Leland Wiggins, Managing Director.

### Charleston SOUTH CAROLINA

The Fort Sumter. Charleston's only waterfront hotel. Surprisingly low rates. Open the year round. Roland A. Mumford, Manager.

Middleton Gardens of Middleton Place Plantation. World famed, oldest in America (1750). Camellias, Azaleas and thousands of other plants and shrubs.

### Bermuda BERMUDA

Princess Hotel. Directly on Hamilton Harbour. Socially discriminating clientele. All recreational features. Symphony and Dance Orchestra. Booklet.

### Quebec—Laurentian Mountains CANADA

The Alpine Inn. St. Marguerite Station, 1 1/2 hours from Montreal. Log Chalet, modern conveniences. Winter sports, skiing, ski-joring, skating, etc. Pro.

### Havana CUBA

Hotel Presidente. Near sport & social centers. Charming dining terraces in continental manner. Now Open. N. Y. Office, Suite 561, Waldorf Astoria.

### Japan JAPAN

Japan. Information, itineraries, etc., without charge. Booklet on All-Inclusive Tours. Japan Tourist Bureau, 1 Madison Ave., New York City.

### Mexico City MEXICO

Hotel Regis. Central location. Restaurant, coffee shop, barber shop. Turkish baths, swimming pool, theatre, etc. Rooms with private bath \$2. to \$15.

### Mexico City MEXICO

Hotel Regis. Central location. Restaurant, coffee shop, barber shop. Turkish baths, swimming pool, theatre, etc. Rooms with private bath \$2. to \$15.

### DUDE RANCH

### Tombstone ARIZONA

Bar O Ranch. A cattle ranch for fifty years. Comprising twenty miles of range well stocked with cattle. Location unequalled. Rates \$150. per month.



## STOCKHOLM



### The Old City

(From an etching by Caroline Armington)

"I WISH I were going again"—that is the wistful sigh you hear from people who have been in Sweden. It is such a clean, satisfactory country. The food is so good, the service so punctilious, and the people so polite. And this year the dollars will go so far that you will have most of them left.

If you love the old, mellow things and yet insist upon bodily comfort, you should come to Sweden. It has had no war, no revolutions, for over a hundred years. It seems to have destroyed nothing worth keeping and has found room for new things in between. Next to the latest machine-made articles you find the old-fashioned handicrafts; beside the modern architecture, for which the country is so famous, are old streets with hand-carved portals of rare charm. You feel that here people with good taste have lived a long time. Come this summer.

And remember—Sweden is the gateway to all of the fascinating Baltic region.

Eight days direct from New York by the Swedish American Line. From London or Paris by convenient boat or train service—seven hours by air. Through trains from Berlin or Hamburg. Booklets free from any travel bureau, or write

### SWEDISH STATE RAILWAYS

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551 Fifth Avenue New York City



### The COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished, modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston.

ARTHUR L. RACE, Managing Director



### The PLAZA

Ideally located on Fifth Avenue, at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, shops, yet away from the noises of the city.

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### The NATIONAL HOTEL of CUBA • HAVANA

Under the direction of FRED STERRY  
WILL P. TAYLOR, Manager

Reservations may be made at  
The Plaza, New York, and  
The Copley-Plaza, Boston



# India

## Colombo to Darjeeling ABOUT 2¼¢ A MILE\*, WITH SLEEPERS

...and in private coupé compartment at that, with dining-car service, electric fans, easy chairs. Satisfactory second class, at half the cost. Fast expresses, fine hotels, and English spoken everywhere. It is as easy to see the far-flung peaks of the Kinchenjunga as to visit Yellowstone. And, just as comfortable to go to Jaipur of the rose-pink palaces and elephant stables, palatial in themselves... to Delhi of the pearl mosque and brilliant polo... to 25-century-old Benares, where saffron-robed pilgrims share its holy streets with flower-wreathed cows and sacred peacocks. Information and a booklet with ten all-range tours from India State Railways, Delhi House, 38 East 57th Street, New York. Or, consult the better travel agents.

*\*at rate of exchange prevailing January 1, 1933*

*A train every three minutes... from the Victoria terminal, Bombay.*



## WAGNER YEAR IN GERMANY

**M**USIC lovers the world over will gather this year in Germany to honor the stupendous genius of the Ring Cycle, Parsifal, and other immortal music dramas. Signaling the 50th anniversary of Wagner's passing, innumerable cities will present special festivals and expositions, notably at music-loving Munich, and Bayreuth, the summit of his life. Germany is Wagner Land. All through your travels you will come upon the heroic legends, the timeless art and humanity, the medieval city and castle, the mountainous grandeurs and forest murmurs that shimmer in Wagner's apotheosis of beautiful Germany. Here you will find welcome as an honored guest. Richly completing your experience will be the sparkling cities, dreaming villages, art shrines and theaters of modern German life. Booklet No. 31 on the Wagner Festival Year will gladly be sent.

German Tourist Information Office  
665 Fifth Avenue, New York, N. Y.





We couldn't  
remember what we  
came to forget



FORT DE RUSSY's gun salutes the sunset. Five o'clock on Oahu. The sun drops down for its dip in the southern sea. A moon rises behind Diamond Head. Purple shadows begin to tint the sea about us.

Five o'clock now . . . dinner at eight. Time for one more flight down white wavecrests. Then a shower, tingling against sun-warmed skin. Dressing leisurely with the sounds of tinkling glasses and laughter coming from a nearby lanai. Outside the window, dusk. Waikiki's lights twinkling to the early stars, and away on the coral reef the puff of white surf, the mystic flare of torches where natives fish with spears.

Here surely is the place where you can forget! Forget what? We can't remember. It doesn't matter.

*But Remember This*

Seeing Honolulu and the island

# HAWAII

HAWAII TOURIST BUREAU  
(HONOLULU, HAWAII, U. S. A.)

1525A RUSS BLDG., SAN FRANCISCO

The Hawaii Tourist Bureau will, upon request, mail you FREE, authoritative information about the Islands. For a special booklet on Hawaii, with picture maps, send 10 cents for cost of handling.

of Oahu is just one-fourth of your Hawaiian adventure. You can cruise by plane or steamer from Honolulu to the isles of Kauai . . . Maui . . . and Hawaii. \$305,059 U. S. citizens are waiting to welcome you. . . now. Thanks to the cooling trade winds the thermometer will stay below 85° all summer long. (This is the season (March-September) of the beautiful flame trees . . . gardens growing in the tree tops. \$385 pounds is the record sword-fish catch with a standard 24-thread line in Hawaiian waters. There are 20 golf courses on the four main islands. . . In fact, every sport you've ever known, in a brand new setting.



### \$220 Roundtrip

The finest, fastest ships that sail from the Pacific Coast ports of Los Angeles, San Francisco and Vancouver will carry you to Hawaii and back for \$220, First Class. Comfortable and spacious Cabin Class accommodations, \$150 roundtrip. A railway or travel agent in your own home town can arrange your trip.



Get  
*clear away*  
this summer

*Note* what you can do in  
even a two weeks vacation

WILL YOU be content, this summer, with just an ordinary vacation? This year you need far more . . . complete *change*, new experiences, new horizons . . . to rebuild your vitality for the tasks ahead. Even two weeks is enough to get *clear away* . . . to give you, from most points in the country, at least eleven days *actually in Southern California!* And costs here need be no more than the usual expenses of an ordinary summer outing.

Southern California offers clear, rainless days, cool nights and *every* kind of vacation play. Picture yourself on the beach shown above, or sailing those friendly waters to a nearby pleasure island . . . exploring a mile-high forested mountain lake or scrambling over America's most southerly glacier . . . revelling in the foreign glamour of a century-old Spanish Mission, or a gay Old Mexico resort . . . riding mile on mile through palms and orange groves, dropping in on storied resort cities like Pasadena, Glendale, Long Beach, Beverly Hills, Santa Monica, Pomona and many more . . . dining and dancing in fascinating Hollywood or big, cosmopolitan Los Angeles.


It's *easy* to do this year. For costs while here (normally about 16% under the U. S. average) and costs of *getting here*, have been drastically slashed—lowest in fifteen years. Don't miss this great opportunity!

### FREE — New Vacation Book

To help you plan, we offer *free* one of the most complete vacation books ever published . . . just off the press . . . 72 pages, 150 interesting gravure photographs, map, information about routes and time required for the trip, itemized costs and day-by-day details of everything to do and see here. Send coupon today for your free copy. Or for further authoritative, unprejudiced information, write us your own questions about a Southern California vacation.

Come for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for the tourist, attractions are unlimited.

ALL-YEAR CLUB OF SOUTHERN CALIFORNIA, LTD.

 *Vacation costs may never be so low again in*

## SOUTHERN CALIFORNIA

All-Year Club of Southern California, Ltd.,  
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Send me *free* illustrated book giving complete details (including costs) of a Southern California vacation. Also send *free* booklets about the counties I have checked.

☐ Los Angeles ☐ Orange ☐ San Diego  
☐ Kern ☐ Santa Barbara ☐ Riverside

Name

Street

City  State

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# Vogue's address

These shops and services are all worth knowing about...

## A ANTIQUE REPAIRING

**EXPERT CRAFTSMAN & ARTISAN** in antiques and all metal—repairing, restoring, reproducing. Special work to order. All missing parts furnished. Work guaranteed. Est. 1908. J. Piston, 896-3rd Ave. Pl. 3-8322

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**KNITTED ENSEMBLES**, smarter than ever. Knit your own for complete individuality. The newest types and shades of imported and domestic wool. Send for samples. Alice Maynard, 16 West 46th Street, N.Y.C.  
**MAKE YOUR OWN** hand knitted suit. It's easy. Interesting. Come in and see our new models. Large selection of imported & domestic wools. Competent instruction. Henry Hesse, 641 Madison Ave. (59-60) N. Y.

## B BAGS

**LADIES' BAGS.** We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2332 B'way, 510 & 689 Mad. Ave., N. Y.  
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## BIRTHS

## NEW YORK

**Brown**—On January 31, to Mr. and Mrs. J. Fearon Brown (Ethel Schmeltzel), a son.

**Reilly**—On January 28, to Mr. and Mrs. John Stephen Reilly (Emily A. Hsley), of Darien, Connecticut, a daughter, Ann Laurence Reilly.

**Sabin**—On January 27, to Mr. and Mrs. Charles H. Sabin, junior (Dorothy A. Layman), of Scarsdale, New York, a son.

**Wood**—On February 1, to Mr. and Mrs. Rawson L. Wood (Elizabeth Frances Ford), a daughter, Sheila Ford Wood.

## PHILADELPHIA

**Howe**—On January 28, to Mr. and Mrs. Charles Howe (Frances H. Nevin), of Radnor, Pennsylvania, a daughter.

**Weymouth**—On January 26, to Mr. and Mrs. George T. Weymouth (Deo du Pont), of Greenville, Delaware, a son.

## DEATHS

## NEW YORK

**Carter**—On January 30, in Senlis, France, Alice Morgan Carter, wife of John Ridgely Carter.

**Harper**—On January 30, James Philip Harper, husband of Florence E. Hyde Harper.

**Kimball**—On January 27, in Waterbury, Connecticut, Arthur Reed Kimball.

**Livingston**—On January 29, Robert E. Livingston, husband of Agnes Acheson Mead Livingston.

**Mason**—On January 26, in Florence, Italy, Alfred Bishop Mason, husband of Mary Knight Mason.

**Porter**—On January 25, Holbrook Fitz John Porter, husband of Rose Smith Porter.

**Rolston**—On January 27, Louis Bertrand Rolston, husband of Fanny McA. Highet Rolston.

**Smith**—On February 6, Florence Elizabeth Howland Smith, wife of St. John Smith.

**Stewart**—On January 29, in Baltimore, Maryland, Ellnor De W. Cochran Stewart, wife of Percy H. Stewart, of Plainfield, New Jersey.

## ENGAGEMENTS

## NEW YORK

**de Peyster-Todd**—Miss Alice Townsend de Peyster, daughter of Mr. and Mrs. Frederic Ashton de Peyster, of New York City, to Mr. James Todd, son of Mrs. James Todd, of Sewickley, Pennsylvania.

**Gawthrop-Kent**—Miss Mary C. J. Gawthrop, daughter of Mrs. Charles S. Gawthrop, to Mr. George Edward Kent, junior, son of Mr. and Mrs. George E. Kent, of New York City and "Jericho House," Jericho, Long Island.

**Haskell-Egan**—Miss Mary Haskell, daughter of Major-General William N. Haskell and Mrs. Haskell, to Mr. Richard Markey Egan, son of Mr. and Mrs. Charles E. Egan.

**Kountze-Clark**—Miss Mimi Kountze, daughter of Mr. and Mrs. Herman Davies Kountze, of Bedford Village, New York, and New York City, to Mr. John Bigelow Clark, son of Mr. and Mrs. J. Francis A. Clark, of New York City and "Wrentham House," Newport, Rhode Island.

**Schuyler-Van Ness**—Miss Marjorie Schuyler, daughter of Mr. and Mrs. Philip Van Rensselaer Schuyler, of Plainfield, New Jersey, to Mr. Eugene Van Ness, of New York City and Baltimore, Maryland, son of Dr. Eugene McEvers Van Ness and Mrs. Van Ness, of Baltimore.

## LONDON, ENGLAND

**Cubitt-Clark**—Lady Irene Cubitt, daughter of the Marquess and Marchioness Camden, to Mr. James Cameron Clark, son of Mrs. J. William Clark, of New York City and Augusta, Georgia.

## PHILADELPHIA

**Allen-Purves**—Miss Louise Ewing Allen, daughter of Mr. and Mrs. J. H. Dulles Allen, to Mr. Dale Purves, son of the late Austin Purves and Mrs. Purves, of Chestnut Hill, Pennsylvania.

**Hunter-Cresson**—Miss Anne Denning Hunter, daughter of Mr. W. Clifford Hunter, to Mr. George Vaux Cresson, son of Mr. and Mrs. Francis Macomb Cresson, of Ardmore, Pennsylvania.



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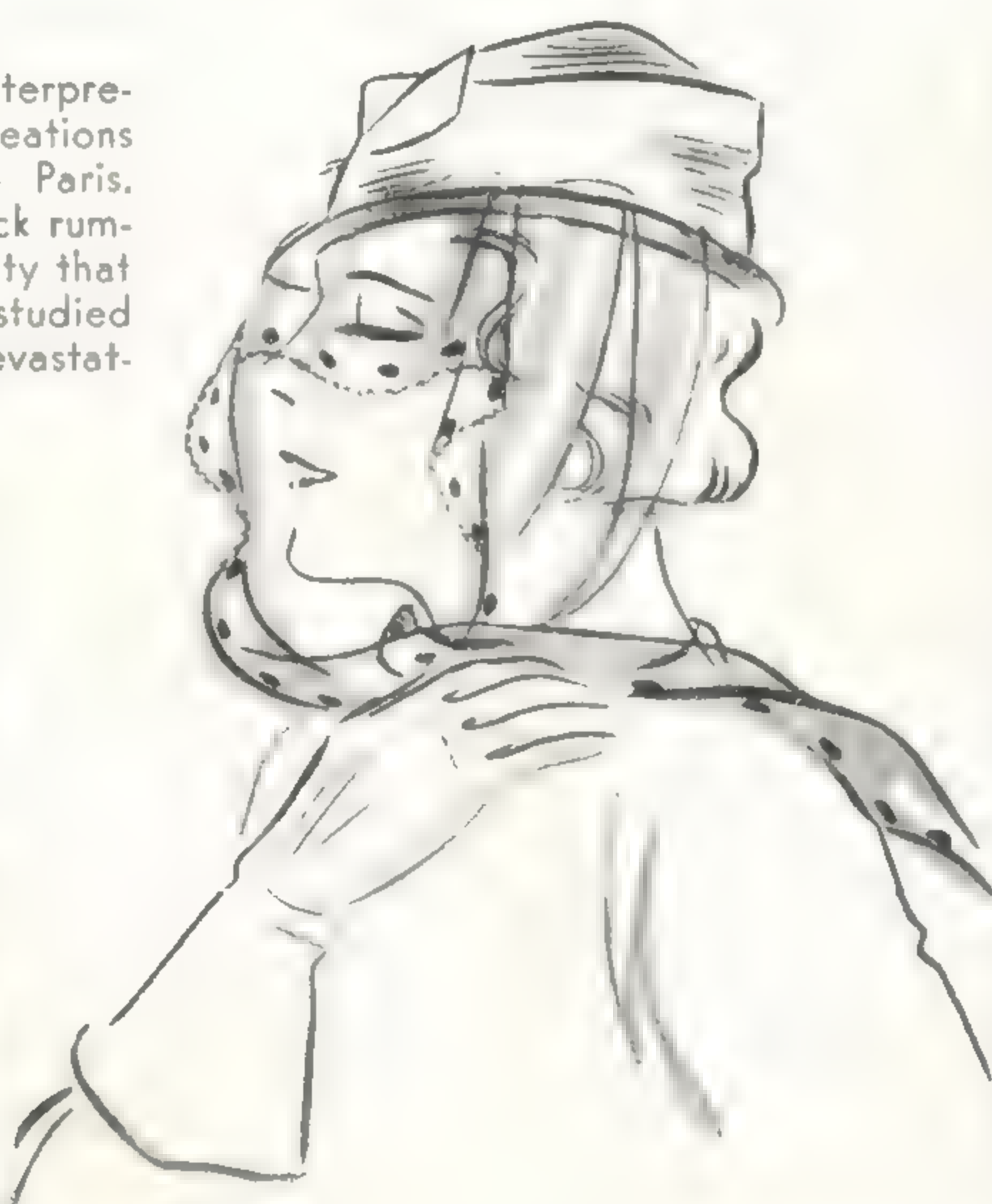
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## WEDDINGS

### NEW YORK

**Clark-Macy**—On February 13, in Saint Peter's Church, Morristown, New Jersey, Mr. Hovey C. Clark, son of the late Judge Thomas C. Clark and Mrs. Clark, and Miss Aline Wise Macy, daughter of Mr. and Mrs. Josiah Macy, of Morristown.

**Haines-Wickes**—On January 22, in the chantry of Grace Church, Mr. T. F. Davies Haines, son of Mrs. Henry Stevens Haines, of New York City and "Gwysaney," Lenox, Massachusetts, and Miss Marian Forsyth Wickes, daughter of Mr. and Mrs. Forsyth Wickes, of New York City and Tuxedo Park, New York.

**Pratt-Wenzel**—On January 14, in Konstance, Germany, Mr. Elliot D. Pratt, son of Mr. and Mrs. George Dupont Pratt, of New York City, and Miss Trude Emma Wenzel, daughter of Frau Emmy Wenzel, of Konstance.

**Saint Gaudens-Roberts**—On January 30, Mr. Augustus Saint Gaudens, son of Mr. Homer Saint Gaudens, and Miss Penelope Roberts, daughter of Mrs. Stewart Cullin, of New York City and Coconut Grove, Florida.

**Tilney-Barclay**—On January 25, in Saint Margaret's Church, Westminster, London, England, Mr. Robert Adolphus George Tilney, son of Colonel Arthur Tilney and Mrs. Tilney, of Sutton Bonnington, Leicestershire, England, and Miss Frances Moore Barclay, daughter of Mr. and Mrs. Robert Cochrane Barclay, of New York City and Warren-ton, Virginia.

### BOSTON

**Johnson-Swaim**—On January 21, in the Parish House of Harvard Church, Brookline, Massachusetts, Mr. Frederick A. Johnson, son of Mr. and Mrs. Laurence H. H. Johnson, of Milton, Massachusetts, and Miss Shirley T. Swaim, daughter of Dr. Loring T. Swaim and Mrs. Swaim, of Chestnut Hill, Massachusetts.

### CHICAGO

**Carpenter-Borden**—On January 30, in Cambridge, Massachusetts, Mr. John Alden Carpenter and Mrs. Waller Borden, daughter of Mr. James B. Waller, of Chicago, Illinois.

## WEDDINGS

### PHILADELPHIA

**Cavendish-Dayton**—On January 11, in the Episcopal Church of Saint Luke and the Epiphany, Commander George Sidney Godolphin Cavendish, R. N., of Montreal, Canada, son of the late Captain Henry F. C. Cavendish, R. N., and the late Lady Harriet Cavendish, and Mrs. Samuel Grey Dayton, of "Cedar Hill Farm," Media, Pennsylvania, daughter of Mr. and Mrs. Charles Stewart Wurts.

**Farnum-Sellers**—On February 3, in Saint Martin's Church, Radnor, Pennsylvania, Mr. Henry Whipple Farnum, son of Mrs. Henry Whipple Farnum, of Bryn Mawr, Pennsylvania, and Miss Edith C. Sellers, daughter of Mr. and Mrs. Alexander Sellers, of "Meadowcroft," Radnor.

**Godley-Stineman**—On January 20, Mr. W. Lawrence Godley, son of Mr. and Mrs. Walter Godley, of "Bally Regan," Wallingford, Pennsylvania, and Mrs. Barbara Sharp Stineman, daughter of Mrs. Walter P. Sharp, of "Hopelands," Ithaca, Pennsylvania.

**Sheffield-Bain**—On January 28, Mr. Joseph R. Sheffield, son of Mrs. Tracy Farnum, of New London, Connecticut, and the late George Sheffield, of New York, and Mrs. Denckla Bain, of Philadelphia, Pennsylvania, daughter of Mrs. Hermann A. Denckla.

### SAINT LOUIS

**Keeshan-Ryan**—On February 4, in Saint Rose's Church, Mr. William Francis Keeshan, of New York City, son of Mr. John W. Keeshan, and Miss Margaret Patricia Ryan, daughter of Judge O'Neill Ryan and Mrs. Ryan.

**Pierce-Parsons**—On February 4, Mr. Julius Edward Pierce, son of Mr. and Mrs. Thomas Murray Pierce, and Mrs. Jane E. Parsons, daughter of Mrs. John B. Denvir, junior.

## SOCIAL EVENTS

### NEW YORK

**Bal des Fileuses**—On March 31, at the Ritz-Carlton Hotel.

**Colony Dance**—On March 29, at the Ritz-Carlton Hotel.

**Metropolitan Dance**—On March 25, at the Ritz-Carlton Hotel.

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## PEEPS INTO MRS. PEPYS'S DIARY

February 1st. At breakfast Frank said we must decide the camp question for Tom and Helen right away. He argued, with sense, that if we keep putting it off, many desirable camps will be filled to capacity before we make a decision. Frank, the wretch, is shifting the whole burden of it all to my shoulders. Says he's too busy at the office these days to think about it.

Lunch with Kate, very gay in a sable scarf, and later saw "Dinner at Eight", really marvelous play. On the way home Kate said I was a goose for worrying about the camp problem. She told me to write to some of the camps advertising in Vogue for their literature. Also told me to write to Vogue for Vogue's Book of Private Camps, which she says is published for women with a problem such as mine. It seems that Vogue has maintained a Camp Bureau for over sixteen years, and that this Bureau, in addition to publishing the book, helps thousands of parents every year with the selection of camps. Alas, I have been paying too much attention to the Paris Openings and too little to the Camp Directory! (I am to address: Vogue's Camp Bureau, 1928 Graybar Building, Lexington at 43rd, New York.)

10:30. Have just finished penning a note to Vogue about the book (which is free to Vogue readers) and have also written to three camps for their catalogues. And so to bed, feeling that I have gone a long way towards the solution of my camp problem.

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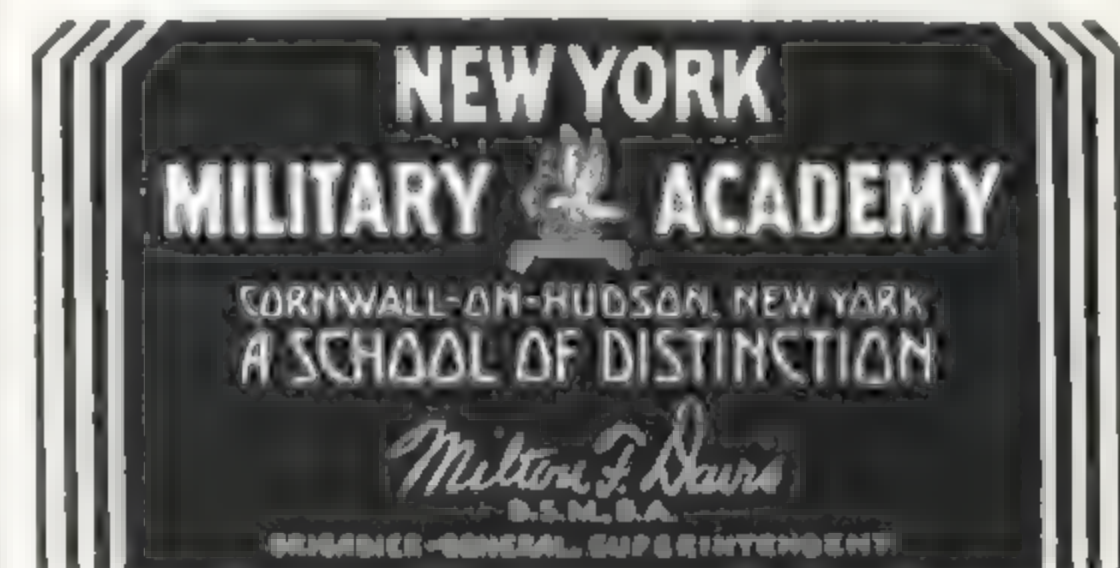
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HATS AND GOWNS  
FROM EARLY PARIS OPENINGS

Cover design by Zeilinger

## PARIS OPENINGS

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MARCH 15, 1933

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A magic quality—an aura of grace and beauty that bewitches—charms—enchants. Glamour! You see it in a beautiful woman—in a precious gem—in all things that have beauty and perfection . . . I. Miller shoes, too, possess *glamour*. And Spring and I. Miller have conspired to create glamorous new modes in footwear. There's a gay "cocktail" oxford, for example, called the *Lucinda*. A De Luxe model that comes in various different materials, as right by night as it is by day! . . . Then there's the *DuBarry*, a scheming De Luxe sandal that contrives to get into every smart woman's



*Lucinda on the 115 last*



*DuBarry on the 115 last*

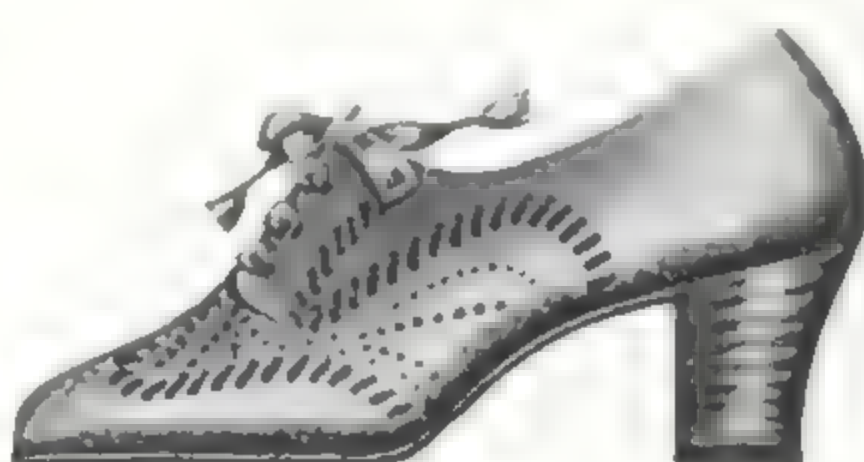


*Alma on the 100 last*

wardrobe. Its light-and-dark accents complement the two-tone trend in this season's frocks. . . . Typical of the delightfully feminine influence in fashion is the *Alma*, one of the I. Miller Beautiful Shoes . . . While on the other foot, as it were, I. Miller is going in for stunning mannish modes in that newest-of-the-new, rough surfaced, sponge leather! The *Swagger*, with its novel leather thong lacings,

is a popular member of town and sports society. See these models and other glamorous new Spring creations, at your local I. Miller dealer.

*And since color nuances are so delicate this season it is especially important to select the correct shade of hose to complete your costume. Exquisitely lovely I. Miller stockings are made in our own mills—styled to harmonize with the season's colors—sold exclusively in I. Miller shops and agencies in the principal cities.*



*Swagger on the Wingait last*



*Costume by Hattie Carnegie*

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# I. MILLER

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# VOGUE'S-EYE VIEW OF THE MODE

THERE is music in the air, heady music, fashion music. The music of spring clothes has intoxicated better women than you ere this. But, this season, the composers have turned out a catchier bunch of clothes rhythms than ever before. You can't keep your feet still when you listen; they just pick you up and carry you to the nearest shop. The dressmakers wrote the music, VOGUE has recorded it, and we give you herewith the disks. Try them on your thinking-machine.

At the top is a choice little number entitled High Hats. Our leading prima-donnas are rendering this, often dressed like the clown from Pagliacci, as the high hats sometimes take the shape of clown caps.

The next record is of Fabric Gloves. The rhyming line in the lyric is "everybody loves—." The tune is sung by two newcomers, Lingerie Gloves, which is a chic white piqué trick, and Printed Gloves, a gay little devil in red- or blue-and-white checks.

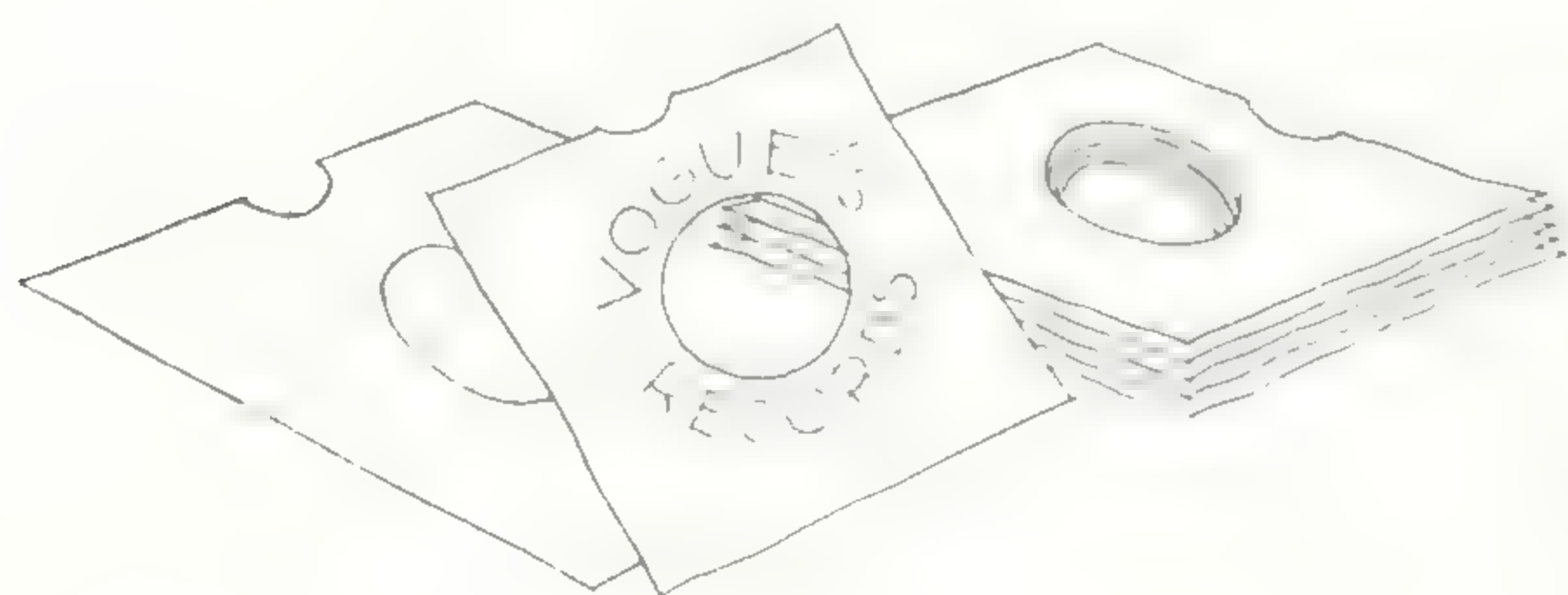
Military bands are playing the rousing music of "Shoulder Bulk," with a Gilbert and Sullivan tempo.

The next record is "Flare-back Jackets" and has a short-sleeved theme and a waltz movement called "Loose and straight, and three-quarters coats." Also on this record is a patter called "Blouses," sung in dark checkered voices. On the back is an old, beloved nursery rhyme, "Little capes, little capes, where have you been?"

A sort of hands-across-the-sea number has plaids for Scotland and stripes for the U. S. A. It was composed in honour of the Walter Scott Centenary, with a plaid and a stripe and a *ha-cha-cha*.

The Cottons-Linens symphony is very Important music, and you should sit down and listen to it with a serious expression. The record called "The Tulle-Organza" will appeal to all romantic music-lovers. "The Chiffon Waltz," which recurs through it, is divine to dance to.

These are all records that you will have to own or be socially ostracised this year. For deeper information, turn the pages of no less a music-book than VOGUE.







HOYNINGEN-HUENÉ, PARIS

## Mrs. ARTURO RAMOS

She is the former Miss Millicent Rogers, daughter of Mrs. Benjamin Rogers and Mr. H. H. Rogers, a vivid beauty and outstandingly chic. She has been in Europe all winter—part of the time at her mother's house in Paris and the rest at the villa she has taken at Gstaad in Switzerland.





HOYNINGEN-HUENÉ, PARIS

## "It's from Paris"

IT HAS always been a proud boast—"It's from Paris." The words mean so much more than they say, and both the sayer and the listener know it. It conveys a sense of glamour, gaiety, of *cosmopolita*. When you say "It's from Paris," you really mean "It is Paris." And Paris is a new thing every year. The Paris Openings gave new significance to the pronoun "it," this spring.

"It" is in the hats, of course. It means high, cocky little hats. It means smart, proud little heads held high above the shoulders, bearing a judge's toque, a crested cap, a ridiculous fez, a soft sailor trimmed with spirit—a bow, a flower, a feather something light and young, pointing light-heartedly to the sky.

"It" lurks in the shadow in 1933 eyes. This contemporary effect is achieved by wickedly becoming veils pulled down quite far, to the eyelids, nose, lips, even to the neck.

"It" is waved about on smart hands, sheathed in the new silly little gloves. They rejoice in the astonishing title of "lingerie gloves," which translated means that they are made of piqué, organdie, striped linen, knitted string, taffeta, satin, materials printed in small designs, and other incredible fabrics. Plain white gloves still imply the essence of "it."

"It" springs upward with the new upward line of the coiffures. Hair is brushed away from the temples; long, slender necks are made to look more long and poetic than ever; and bunches of hair below the ear-line appear stupid and heavy. Ends curl upward with no regard whatsoever for gravity, providing a soft little bank for your hat to rest upon, instead of the late unlamented chignon.

"It" takes the pattern of a checker-board, and you, too, will play checkers with your clothes this season and like it. These dashing checks and plaids are smartest when worn cheek by jowl with dark jerseys and glaring white lingerie, perhaps as a checked skirt with a linen blouse and a plain dark jacket, or a checked skirt with a dark jersey blouse and a white piqué jacket.

"It" lies clasped in the arms of the unbeatable, eternal black. Nowhere can you achieve a chic more guaranteed than that of elegant black. Just for instance, a black coat-dress that wraps and buttons at the back, with a shoulder cape doing extraordinary tricks around your shoulders.

"It" lurks in the fingers of your maid, may she be a good one! Her work will be cut out for her with all the little piqué collars, collarettes, ties, bows, scarfs, cuffs, blouses, gilets, and gloves that must be kept fresh as new-fallen snow.

"It" is to be found hanging in the folds of the loose three-quarters coat, which falls negligently from the shoulders, showing the dress underneath. "It" flares back with the circular hip-length jacket. "It" sticks out all over the suits, imaginative little classics that they are. These suits are what Señor Ponce de Leon was looking for all that time—they *are* Youth.

"It" is sewed securely into every one of the new blouses. These are fresh, independent little upstarts. They are out to astonish. They present themselves in such breath-taking materials as dark jersey (with a grey flannel suit), striped linen, toile de soie, natural flax, plaid cotton, white piqué, organza with tiny printed

- That first hat (reading from left to right) is Reboux's latest version of the high-crowned fez—the hat that all the smart world is wearing in one form or another. This one is called "Tarbouche" and worn straight across the forehead; Saks-Fifth Avenue

- And the second hat—that skyscraper model—is Agnès's "Coup de Foudre," worn by Madame Agnès herself. It is made of black satin, twisted into a spiral effect, and we show it to let you know that when this designer says height, she means height
- The third in the trio is "Universel," Talbot's little judge's toque, chosen by many wise ladies, both here and in Paris. It is made of navy-blue and white organdie and expandable to any height. This is perfect to wear with a navy-blue costume trimmed with one of those crisp lingerie touches; hat from Saks-Fifth Avenue



- The sketches below show: Checks, in wool suits from Yvonne Carette (Saks-Fifth Avenue) and Claire Any (Wanamaker). Lace, black and rose, in a Lucile Paray dress from Bendel. Organza, in Mirande's plaid bolero, over black, from Bendel
- The hat in the first photograph is Maria Guy's "Pecari"
- Talbot's sailor (second picture) has a dotted veil; Lilly Daché



white designs on dark—all with black, brown, beige, or navy-blue woollen suits.

"It" clings to your shoulders like the Old Man of the Sea. Every effort has been bent to glorify the American shoulder. Epaulets, Rugby bulges, fluted tubes, encase the upper arm. Huge pieces of fur are constructed upon your arms even to the elbow. Nobody is going to want to look frail.

"It" refuses often to go below the elbow. We will have short sleeves or no sleeves at all.

"It" is carried about in your handbag. Soft, pliable fabric ones and huge, squarely built leather ones have this elusive "It."

"It" hangs like a price-tag from accessories. Belts, strong leather belts, yellow pascari ones, braided gold, knitted red wool, elastic, or string ones. Fastenings, whether buttons or slide-through fastenings, have it, but not clips any more.

"It" hugs your throat and attempts to choke you, but you will love the treatment, because these high-closed necks make you look so nice.

"It" plays mischievous tricks with bits of fur—silver fox, dabs of monkey on grey coats, bands of mink on black or white.

"It" is made for cocktail parties and movies, which brings about fascinating ankle-length garments in black—very *Küss die Hand*.

"It" is in all sorts of apparently minor details—the fact that it is smarter to wear a coloured hat with a black dress than

with a coloured dress, that field flowers are blooming all over the fabrics this spring, tra-la, that grey is a colour to place your bets on, that white piqué jackets and red coats are of the blood royal.

"It" turns a cold shoulder to bare backs and shoulders for evening. The clever girls this season will cover their nakedness lightly, sacrificing their beautiful backs to chic.

"It" billows all over the place in alluring ruffles, clouds of tulle, black, white, or grey, and wraps and swirls in chiffon or printed organzas. Paris is even thinking of a tulle ball for next season.

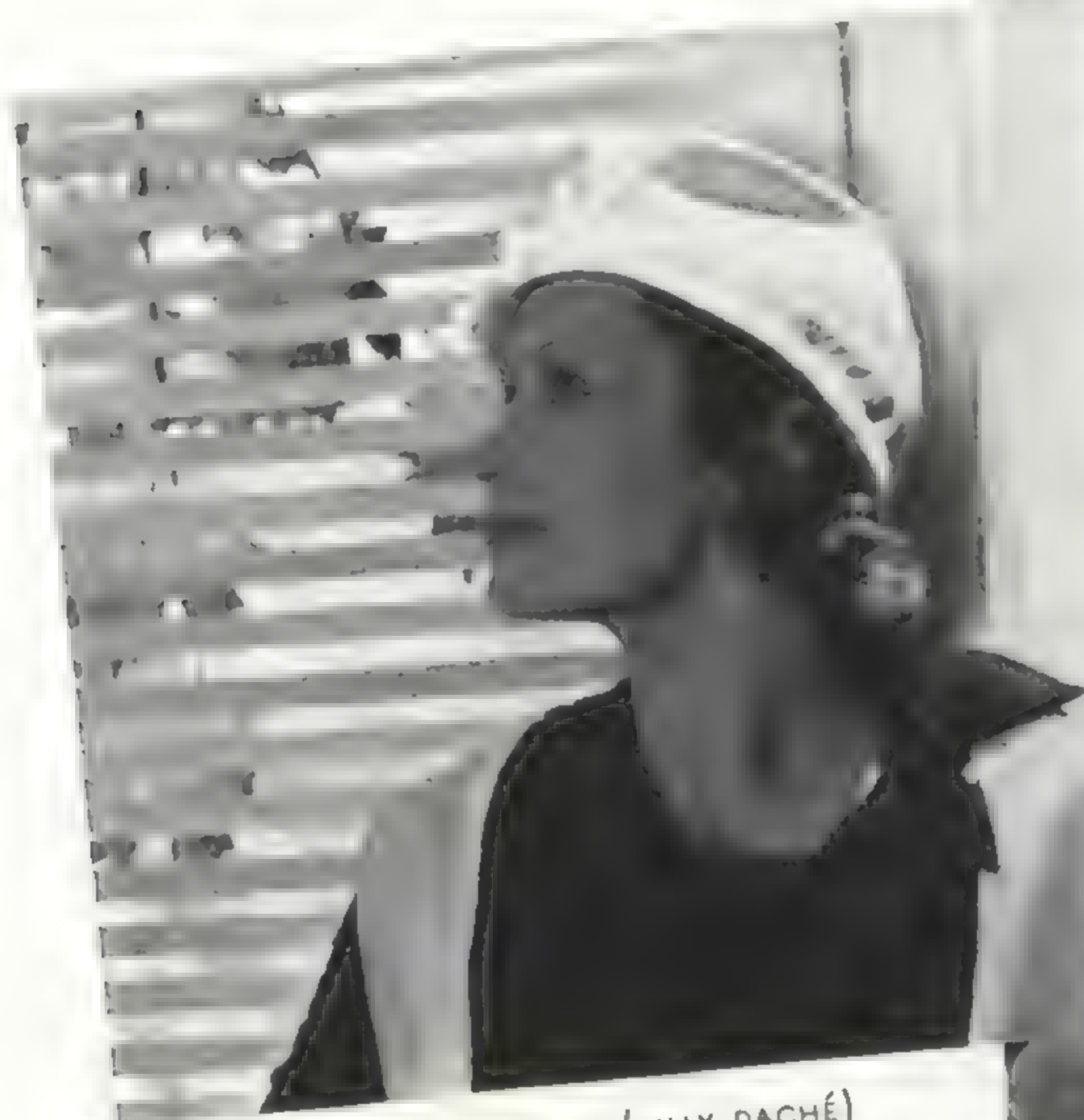
"It" lurks in such things as transparent evening jackets and boleros, and in thousands and thousands of big or little bows that will put another thirty minutes onto the dressing hour to tie, and in ruffled sleeves over the top of your arms.

"It" ties itself into a scarf or a sash again and again.

"It" has the grand manner in such magnificences as a beautiful white satin flaring evening coat or a black silk Gandurah evening cape lined with red. It double-checks in the evening in checks, stripes, and plaids in chiffon, linen, heavy dull silks, and taffetas that look mysterious dancing in the evening half-light.

"It" makes a new appearance suddenly as a tunic, sometimes a flaring one, sometimes narrow. "It" turns itself into tiny pleating and tiny shirring, very refined and rich looking.

"It" is unimitable. "It's from Paris."



THE WHITE HAT—MARIA GUY (LILLY DACHÉ)



BATISTE GLOVES—ALEXANDRINE (SAKS-FIFTH AVENUE)



KNITTED PLAID LINEN BLOUSE FROM TAÏA





LINEN THREAD—VERA BOREA (THURN)



VEILS—TALBOT HAT (SAKS-FIFTH AVENUE)



HOYNINGEN-HUENÉ, PARIS



SUITS—MAINBOCHER (FORTNUM AND MASON)



MADAME AGNÈS' NEW CURLS (ANTOINE COIFFURE)



PRINTS—MAINBOCHER (THE TAILORED WOMAN)

HIGH CROWNS—MARIA GUY (HATTIE CARNEGIE)

• Things to note—that dotted veil . . . the side-buttoned sweater . . . Mainbocher's dark blouse with a grey flannel suit . . . the coiffure for new hats . . . Mainbocher's ensemble — navy-and-white blouse and coat, blue skirt, piqué hat . . . the picot fez

• Those little sketches show (top to bottom) the loose coat—Bruyère's "Sleeping," of grey wool and astrakhan • Goupy's white-flecked beige wool swagger-coat ensemble, "Vive Allure" (from Bendel) • Bruyère's "Bremen," piqué on black jersey; Jay-Thorpe





MODELS FROM AUGUSTABERNARD (DESCRIPTIONS ON OPPOSITE PAGE)

**Odd lengths and contrasts in new suits**





### Black strides ahead at the Paris Openings

If you want the two last gasps in a spring suit—pick something with a contrasting jacket and a sharp flare in the back. Augustabernard's first suit on the opposite page has both. The jacket is of natural "lin," the skirt of black wool, the blouse of white cotton. Talbot's hat

The knee length of the jacket second on the opposite page is one important thing. The fact that it contrasts with the skirt is another—it's of red woollen over a black silk skirt. The projector sleeves and pin-tuckings two more. Augustabernard did this; Talbot did the hat

You'll crave an all-black tailleur—once you've seen all the stirring ones in Mainbocher's collection. Here, first on this page, is a simple day model of his—its high neck collared with piqué, its sleeves shirred, its belt anchored above "bellows" pockets; from Jay-Thorpe

The things that Mainbocher can do with black are almost phenomenal. On the second model here—a wrap-around dress, he puts a cape with a nice flare in back and then buttons the dress down the back with metal-and-wool buttons; Atkins, Mainbocher made the hats, too





MAGGY ROUFF (HATTIE CARNEGIE) • LUCIEN LELONG • LUCIEN LELONG

HOYNINGEN-HUENÉ, PARIS

Here is proof positive that the modern lady, placed against a Victorian frame, looks more than right. This one is wearing Maggy Rouff's white satin dress, "Nuit Blanche," slightly draped as to bodice and flat as to hip-line

It has a neat, straight silhouette—Lelong's shiny black satin dress, "Pensive"—but it has, also, a looped train that trails Victorian formality. The diagonal décolletage and double straps run all through this collection

All those dots are steel-grey nail-heads, scattered over Lucien Lelong's dull crêpe dress, "Cendrillon," and clustered on the cape with a fluted ruffle. Result—a new kind of dull-toned evening look, and very chic, too





JEAN PATOU (BENDEL) • JEAN PATOU

### French toasts proposed at the Paris Openings

Something not to miss—the squarely puffed sleeves on the olive-green velvet jacket of “Aguicheuse.” It’s a pity you can’t see its lovely colour against the chartreuse-green romain dress with a red and green velvet belt

For ladies who like their evening dresses to be distinguished—“Vestale,” of beautifully draped white romain, belted with curved gold metal leaves. The photographs were taken in Mr. Charles de Beistegui’s Paris penthouse





STEICHEN

MARIA GUY—BENDEL

### Another storey on your hat


Miss Mary Taylor is wearing a hat with a grosgrain band to mark the spot where last year's hat would have stopped. It's one of Maria Guy's smartest, made of string coloured angora wool, with a tapered and folded crown and worn well on one side. And it's a perfect companion for that chic ensemble of brown-and-white striped rough silk (also from Bendel) and the brown gloves and shirred scarf





# Society Salad




4 parts oil  
1 part vinegar  
with a grain  
of salt


 Down in Palm Beach—where the long-faced ones try to make you think that there is no place to go, no one to go with, and no yachts or limousines to go in—the thing to do, the very last gasp is to go riding around in a motor van, but yes, a van. A highly de luxe van, to be sure, all cushioned and upholstered and fitted up as neatly as a royal yacht. If you're one of Mr. Joseph E. Widener's house guests, you go shuttling back and forth to the fantastically beautiful Hialeah Race Track (something else for which to thank Mr. Widener) in this strange vehicle. This is Progress. You don't even have to lay down your bridge hand, as you negotiate the distance between Palm Beach and Miami—you just go right on with your game until you get to the track and take up more serious gambling.

 **CLEVER SHOWMANSHIP:** To leap over to California—no small flurry was caused there by Miss Elsa Maxwell's arrival. Irritated by all the heralding of this great party-giver, California waited impatiently to see just how exciting a party she could stage. Belligerently, they adopted the "show-us" attitude. But, being a shrewd show-woman, Miss Maxwell just let them sit and wait. . . . Another arrival in California—that of the John Hay Whitneys—put Hollywood cinema camps on edge. And small wonder! For the wayward California press flung across its page, when the Whitneys stepped off the train, the very ominous (or is it evangelical?) head-line: "Jock Whitneys Here to Save Movies."


 **COQ FEATHERS FOR MEN:** And from Bermuda, where almost every other person seems to be headed these days, Miss Laura Curtis reports that the climax of the fortnight there was the party given by the Governor and Lady Cubitt—and the climax of the party—the entrance of Lord Carew—too, too


impressive in a dazzling white dress-uniform and white helmet from which fluttered, of all things, a bunch of flaming red coq feathers. Hardly any lady there could suppress the impulse to snatch the bunch of coq off the gentleman's hat and make it into a lei for herself.

 **THE DEAD SEASON?** But to get back to New York, where officially nothing is supposed to be happening, at least one man in this lovely city has no cause for whining at the scarcity of parties. Mr. Noel Coward. Frantic hosts and hostesses clamouring for his presence can scarcely find enough nights in the week for the purpose. Lady Colefax's party one night. Mr. and Mrs. Herbert Swope's another. Mr. and Mrs. Francis Wellman's another. Mr. Leonard Hanna's another. Mr. Douglas Parmentier's another. Neysa McMein's another—hers being the sacred night of the première of premières, with both the Lunt angles of the triangle, as well as Mr. Coward. And not at all whipped down by their performance, the magnificent three—long past midnight—put on another act: a burlesque of themselves in the second act of the play—probably, the maddest bit of clowning ever sprung from such talented mental foundries.

 **TALENT AND MORE TALENT:** Hardly less celebrated was some of the talent corralled together at Mary Louise Munn's charming old New York house in Washington Square. Mr. and Mrs. Maurice Flynn (she who was one of the famous Langhorne sisters) crooning together in hilarious imitation of a

couple of Russians. Georges Metaxa imitating the immortal Garbo screamingly. Fannie Brice imitating every one. Mrs. Flynn's son, Tommy Phipps, doing a nice soft-shoe dance. Frank Rose carolling "You are so beautiful and I am so drunk—with beauty." And reason enough—so many beautiful women: Mrs. T. Markoe Robertson at her best in black lace. Miss Felicia Fisk in Louiseboulanger's brown lace. And Chico Kilvert lovely beyond words in ephemeral grey.

 **PRE-INAUGURAL.** Mr. Louis Wiley, New York's little cabinet-maker, beat President Roosevelt by a month in making up the perfect cabinet. At a dinner for Mrs. Roosevelt, guests were startled by cries of "Extra" in the street below. Copies procured—the blaring head-lines read: "Roosevelt Picks Members of Cabinet," and went on to give the list. William Guthrie, Secretary of State. Norman Davis, Secretary of Treasury. Brigadier-General Cornelius Vanderbilt, Secretary of War. Frank Polk, Attorney-General. James Gerard, Secretary of the Navy. Condé Nast, Postmaster-General. Mrs. Douglas Robinson, Poet Laureate. And so on. Struck by the coincidence that each guest present had received a cabinet appointment, some one pretty quickly discovered that the item was glued to an *Evening Post*.

 **ASSORTED GUESTS:** The passion for collecting hilariously funny guests at dinner-tables reached the peak of extremes at a party given by Mr. William Gaston and Mr. Jack Kennedy. On your right at this table (a silly horseshoe-shaped one such as used at solemn banquets) was a deep-sea diver. On your left, a phony fomenter of wars. There, a Tammany Leader. There, a speakeasy proprietor. There, an orchid king. There, an Oklahoma humourist. And there—Prince (Continued on page 85)



## PARIS EXTRAVAGANZA



AT last, it looks as if we are through pouring ourselves into slinky evening sheaths. The new thing is to look extravagantly crisp at night—to look alluring and mysterious in something that floats airily around you—to look, in a word, like one of the three ladies shown here.

- What brought forth the most oh's and ah's at the Openings were the tulle dresses. Mouth-watering things in black, white, grey, or brown. Like the wicked one across the page. Like Mainbocher's clever ones. Like Chanel's black ones with the pink or blue sleeves.

- Two other loves of the season are organza and chiffon. Every great dressmaker did dozens—plain, dotted, plaid, or striped ones.

- Checked surahs and taffetas were backed by Mainbocher; gold and silver stuffs by Molyneux; and crêpes and satins by Schiaparelli.

- Always, Schiaparelli has some new trick up her sleeve. This year, she put taffeta dust-catcher taffeta ruffles under her satin dresses. Ruffles to be heard and not seen. And what a lovely swish!

- For real amusement, nothing can beat the new evening gloves. Pink satin ones to go with a pink satin dress. Adorable organdie ones with flower cuffs to go with organdie dresses. Printed ones for your printed gowns.

- Here and there, the Grecian-goddess effect crept in. In finely pleated chiffons. In fan-pleated skirts. And in devastating tunics.

- Paris adores trains, but in informal America, they may not go so well. More to our liking are skirts that just touch the floor in back.

- Patou—and he continues to believe in the below-normal waist-line—is responsible for some delicious new colour combinations: Sapphire combined with grey-blue. Bottle-green with pale pink. Pale bud-green combined with crimson.

- The wrap hits of the collections were the white satin and white velvet ones. Vionnet made a red crêpe wrap faced with black that looks like a Peso blanket. Molyneux does opera capes—circular and three-quarters in length. And there are both feminine and masculine schools of jackets. Feminine ones of roman-striped ribbons. Masculine ones of beige ottoman with flat mink trimming.

- Black-and-white zig-zag stripes, crisp organza, sweet flounced sleeves, a small bodice, and a full, though narrow skirt—it's Lanvin's "Les Éclairs"; Saks-Fifth Avenue
- They call it the flou silhouette—this Augustabernard dress, "150," of pink, blue, and grey organza. The skirt spreads widely below a moulded waist; Bergdorf Goodman





CHANEL

Wisps of pale, pale tulle, in a jacket with sleeves like a ballet dancer's skirt and gobs of rich brown tulle, in a billowy frock—this is Chanel's "201," new, enchantingly wearable, and certain to bring this filmy fabric right back to the top of fashion. That hypocritical covering of an immense expanse of back with shadowy stuff is a spring stunt and pretty alluring, too

### **Tulle flares into the foreground**



# SOUND AND SENSE

By Margaret H. Carrington



LADY CASTLEROSSE POSES WITHOUT LOOKING POSED

CECIL BEATON

IF I WERE talking to a hundred young women, I would say, "Does the sound of your voice represent what you really think and feel? Do you pay as much attention to your personal sound as you do to your personal appearance?"

There is great distinction and harmony in "*le grand chic*," beautiful clothes beautifully worn, fastidiousness about the body. Individuality is demanded to-day in life and art. Nothing has been overlooked in the education of the eye: taste. But what about the ear? If it were only the fashion to pay attention to speech!

Nature endowed man with an instrument with which to express himself in two ways, emotionally and rationally. Just as finger-prints are individual, so is your sound individual. There are no two voices alike in the world. When one is called up on the radio phone from the *Berengaria* in mid-ocean, one recognizes the personal sound of the friend calling over the wires, waves, and wind. Nature knows nothing of language. It was evolved through man's need to translate himself to the world about him. It is an art to be learned and expressed by the individual. Words are the code system of the intellect and represent the union of sound and sense. Mr. Campbell McInnes gives the following example: "M—th—r We have something for the eye. —o—e— We have something for the ear. Mother We have something for the sense."

We bring words to life in sound.

The chief criticism of careless speech is that it is "bad form," for in fact it alters the shape of the original vowel, misuses consonants, and distorts the meaning. People who speak flatly or volubly are tiresome and ineffectual. They defeat the original purpose of speech, which is to communicate exactly and precisely what one knows, thinks, and feels.

It is a shock to hear a woman with a classical face and the body of a Venus speak with a strident voice. If a girl knew the effect her voice had on the man over the telephone, she would perhaps become more aware of this. (Continued on page 78)



CECIL BEATON



THE HON. MRS. RICHARD NORTON SUCCEEDS IN RECLINING LIKE A GRACEFUL LADY AND NOT LIKE A SIREN

## THE GRACES

NEXT to Love, poor tired word, Beauty has been as much abused as any expression in the English language—thanks to journalists, to our own inaccurate and exuberant selves, and to the advertising profession. “You, too, can be beautiful!”—picture of a suburban girl eating yeast. “A beautiful blonde”—reporter’s term for a chorus girl with a symmetrical figure and hair like gilded straw.

Beauty, beauty, beauty—surface, “finish,” a thing salable and purchasable, a tag that can as well be attached to the weather as to a pair of stockings, to a watch, or a Picasso drawing. Beautiful—a word that substitutes, does double, triple duty for pretty, smart, handsome, elegant, sweet, attractive, charming, distinguished—embracing all of these, yet meaning none. The definition of beauty has harassed the keenest of brains.

And yet, in women whom the world and we—and even journalists—call beautiful, there is a common denominator. And not an external one, not (Continued on page 82)



MISS PENELOPE DUDLEY WARD HAS LOVELY STILLNESS OF MOTION





MOLYNEUX—ALTMAN

## IN FULL FEATHER

Ostrich goes on being very good game for ladies these nights. Flocks of the feathers—all glycerinized into a nice shiny state—flutter in a fringe from a satin tie-scarf, half hiding the shoulders and the deep back décolletage of this satin sheath. Molyneux brands the cape "Monte Carlo," the dress "5510"





JEAN PATOU

Face to face, this little dress is pretty innocent—long sleeves, conservative neck, simple afternoon lines. But when the lady turns her back—you get the wicked flash of an alluring slit, held by a necklace of green beads—a crêpe dress unmistakably for dinner-party wear. It is called “Hermonione”

And what makes this outfit even more devastating are the rather special accessories that go along: a black paillette cap that plunges smartly forward and is heightened by a flaring veil of horsehair—assuredly horsehair!—and very amusing black antelope gloves with gigantic cuffs of green chenille



## SUNDAYS IN TOWN AND COUNTRY



MRS. ALEXANDER HAMILTON • MRS. J. CHEEVER COWDIN • MRS. CARROLL CARSTAIRS



MR. AND MRS. HENRY PARISH, SECOND

TOMORO



TENNIS ENTHUSIASTS AT THE RIVER CLUB

INTERNATIONAL NEWS



MR. AND MRS. T. F. DAVIES HAINES

• Here you have the holy joys of Sunday in town stacked against those of a country Sabbath. Lined up on the urban side are Mrs. Hamilton and Mrs. Cowdin at the Court-house; Mrs. Carstairs at the Museum of Modern Art; Mr. and Mrs. Parish church-going; Mrs. Harold E. Talbott, Mrs. J. Henry Alexandre, Mrs. Shevlin Smith, and Mrs. Warren Leslie, junior, ready for tennis; and the newly married Mr. and Mrs. Haines

• Among the worshippers of a country Day of Rest: Miss Elizabeth de Rham and her sister at Tuxedo Park; Mrs. Crawford and Mrs. Havemeyer engaged in relief-work; Mr. and Mrs. John S. Rogers, junior, setting out for some place; and Judge Kernochan (a guest, with the President-elect, on Vincent Astor's yacht party) snapped with his daughters





MISS ELIZABETH DE RHAM • MISS LAURA DE RHAM



MRS. WILLIAM CRAWFORD • MRS. FREDERICK C. HAVEMEYER, SECOND



MR. AND MRS. JOHN S. ROGERS, JUNIOR



JUDGE FREDERIC KERNOCHAN, VIRGINIA AND MARY

## The Day of Rest, taken rurally





REBOUX—HATS FROM BENDEL

## COLOUR COCKTAILS

A paillasson sailor, a bunch of cowslips, a crown that has been lopped off and filled in with grosgrain—that's the first model, "Le Petit Chose," sketched from an aerial vantage-point

There's a whiff of the Scottish moors in the plaid foulard of the second sailor, "L'Écossais." At the southeast corner of the crown—a bunch of field poppies and a dagger-like shock of wheat

**S**UCCINCTLY, we list below a few recipes for mixing spring colours into stimulating sartorial concoctions.

**BLUE**—To this basic ingredient (one of the best), add a dash of plaid, like the hat above, or a portion of Irish-green, as on the opposite page, or vast quantities of white, or serve in the famous triple mixture of red, white, and blue!

**BEIGE OR GREY**—the newest spring beverages, not to be taken straight. To save them from being flat and tasteless, spike with a bright blouse—red, plaid, black, or blue (best with grey); or with a bright red or green belt; or with a portion of red-

and-white or blue-and-white print. Garnish the latter with the new print gloves. **BLACK**—the Manhattan favourite, always improved by large proportions of white. Can be served with yellow touches, with red or green belts, or with prints.

**TOBACCO-BROWN**—very intoxicating on the country menu—delicious with salmon-pink and beige or with yellow.

**GRAPY PURPLE OR TURQUOISE**—two superb rural stimulants—appearing in Shetland tweeds. Each one should be garnished with brown accessories.

**GOLDEN-YELLOW**—another good country pick-me-up. Serve with black or brown.





MOLYNEUX—ALTMAN • LANVIN

Three parts blue and one part green—there's an intoxicating colour recipe for you—an idea snatched from the Persians, who know a thing or two about colour. The suit's of wool, the blouse of angora-jersey

All alone—grey-beige is apt to look slightly anemic. So, in "Montreux," Lanvin juxtaposes red with it. And ergo, you have this exhilarating result. Both jacket and skirt hang straight. It's all of woollen

## CONTRAST





THE PRINCIPI DI PIEMONTE, HIGH IN THE ITALIAN ALPS

OTTOLENGHI, TORINO



MCMULLIN

PART OF THE HOUSE-PARTY



COUNTESS ARRIVABENE • DUKE D'AOSTA

Above are Comte Armand de La Rochefoucauld and Comte de La Rochefoucauld, with three engaging members of the Sestrières house-party—Princesse Guy de Faucigny-Lucinge, Mrs. James W. Corrigan, the Marquise de Polignac



MADAME JEAN RALLI, WITH THE TOWER HOTEL BEHIND HER



PRINCESSE GUY DE POLIGNAC



COUNTESS NICOLAS DI SANGRO • SIGNOR EDUARDO AGNELLI



# SESTRIÈRES

## As seen by Him

**T**UESDAY: Here I am, at the top of the Alps, a guest at a house-party in a brand-new Italian winter resort—Sestrières. This village is about two hours by car from Turin, at an altitude of something over six thousand feet, and it was entirely unknown until Senator Agnelli (the maker of the Fiat cars and famed in Italy as a great patriot and philanthropist) decided to give Italy its own Saint Moritz.

In opening up this deserted valley in the Alps, he has pointed out a road of fortune to the poor, remote mountain people of all the vicinity. Imagine a little village where no village existed last year (or nothing but a tiny chapel, a poor inn, and the post-office), now with two splendid hotels, a funicular to the nearest mountain peak, and every modern accessory to a sophisticated life of winter sports!

We are installed in the greatest style and comfort in the most luxurious of the two hotels, the "Principi di Piemonte." Our invitations included our servants, dogs, chauffeurs, and cars, and there are about seventy-five guests at the moment—, but there must be more than that number of personal servants, and goodness knows how many dogs (mine has already disturbed the peace by having two fights in the corridor outside my door).



MADAME PAUL ZERVUDACHI

JOHN McMULLIN

From the very moment of boarding the train in Paris, last night, everything about this house-party has proceeded in a manner which I adore, but to which I am unaccustomed. The attendants on the train were all attention: "What time do I like my coffee in the morning? Would I like an early lunch before I arrive at the station, where one takes the car to go up the mountain? Oh, there is lots of snow, the Signor Agnelli has seen to that." And he has, too, for I got out in deep snow this morning (the dog was very surprised) and was bundled into a car that took me up three thousand feet in half an hour—to this Alpine castle where we are staying.

I found half the people I know when I came down at tea-time into the big room—a combination bar, ball-room, and tea-room with an excellent little orchestra which never stops playing day and night. Mrs. Corrigan is here on her way to do a safari in Africa, and with her are Armand and Sosthène de La Rochefoucauld, who will be members of her party. They leave in two days to fly from Brindisi to Kenya. The Marquise de Polignac, the young Prince and Princesse Guy de Polignac, the Marquise de Jaucourt, the Princesse Guy de Faucigny-Lucinge, Madame Ralli, the Comtesse Cuevas de Vera, the Comtesse de Breteuil, and Prince Troubetzkoï—they are all here. It's just like a party in Paris. Then, of course, there are the Italians—our host and hostess, the young Eduardo and Virginia Agnelli (she is the Princess di San Faustino's daughter), who have taken over the hotel for this house-party by way of giving it a send-off, and all the others known to us in Paris, such as the young Countess di Visconti di Modrone, Countess di Robilant, the Duke di Sangro, Count and Countess Nicolas di Sangro, the Princess Pignatelli, and the Marquis de Bourbon del Monte.

Tea was very informal, with everybody in ski clothes—the men in sweaters, but no jackets. This is the way every one likes to dress now, and it is the thing that has made the life at Cannes and Saint (Continued on page 74)

OTTOLENGHI



THE CROWN PRINCE OF ITALY WITH A GROUP OF SKIERS



PRINCESS BISMARCK





BRUEHL-BORGES PHOTO

CONDÉ NAST STUDIO

### Morning-room in three colours

This corner of a morning-room has the freshness of the country. Old French furniture is used, with a rare Aubusson carpet that repeats the rose, cream, and green scheme in the wall-paper developed by Leize Rose from photographs of Chartres. Bright accents are the gold- and white-Empire porcelains. Decorations by Grace Hyman Hutchins and Rebecca Thomson Dunphy



## WALLS in BLOOM

SPRING, and the smell of fresh paint—and of paste. These and other foot-notes to the season serve to mark the moment as infallibly as the sound of wheels and hoof-beats in the film of "Cavalcade" recalls the year 1900. More frequently than not, the cold and clammy odour of paste heralded, in those days, an immediate luxuriance of bloom—violets and green ribbons on a white ground, or weighty yellow and pink roses miraculously supported by a frail green trelliswork. Voluminous dresses of flowered muslin followed quite naturally, and somehow there has never since been so perfect a prelude to summer.

We have come, fortunately perhaps, to the point of being almost without sense of season, so unseasonal are our movements and activities. The freshness of paint and paper are always with us, and colours and patterns are quite ageless. Many productions of old papers are made surprisingly modern in effect by new colour schemes, while others are frankly modern in execution, though harking back to the Empire and Directoire periods for their forms. The star and small spray-of-fern patterns shown on this page are of this latter school; they suggest Directoire or Regency furniture in a country drawing-room. The softly coloured paper with small designs on a cream ground is another of these modern interpretations of an old theme.

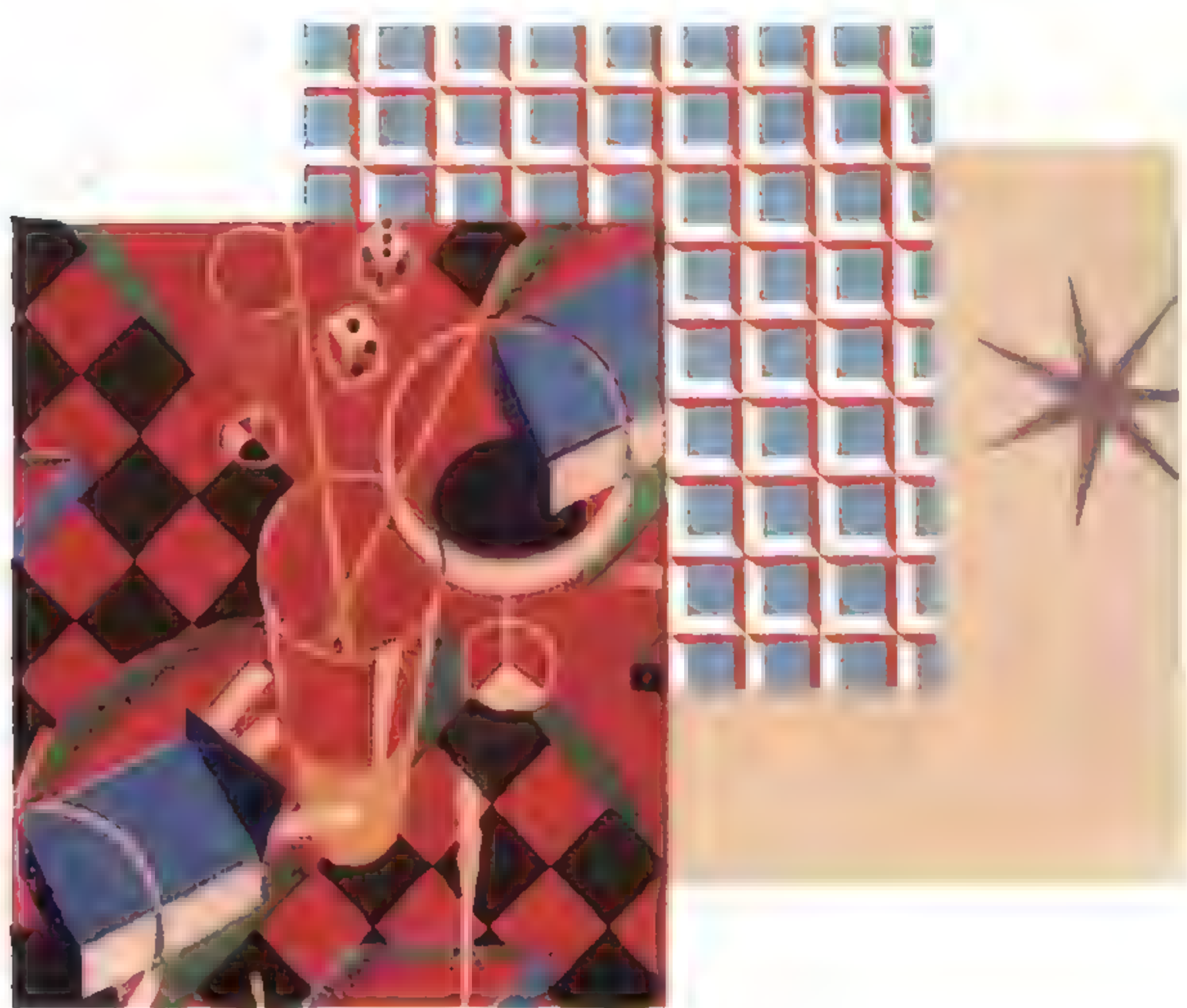
The Leize Rose mural prints that make the effective background for the grouping of furniture by Grace Hyman Hutchins and Rebecca Thomson Dunphy, shown on the opposite page, are remarkable for the fact that



they can be had in several colours, notably a soft grey-green and terra-cotta, in addition to the rose-red illustrated. The range of design offers many possibilities—favourite gardens, landscapes with a personal association, or even a race in which, perhaps, one has been lucky. Mrs. Hutchins and Mrs. Dunphy have set, logically enough, against this soft landscape composed of views of Chartres, the provincial furniture of France and, again with logic, have followed a colour scheme of modified reds, whites, and greens.

The very modern red paper patterned with glasses, cigarettes, and dice is definitely designed for a game-room in the modern manner, demanding perhaps the chromium and black lacquered furniture so ingeniously designed by Donald Deskey. In the gigantic task of planning the interiors of the Radio City Music Hall, Mr. Deskey has hung one smoking-room in a paper of his own design, a vivid pattern depicting the History of Tobacco in deep brown on brilliant aluminum-leaf. There are numbers of these special-purpose patterns adaptable to various rooms—the latticed paper in red and blue could be used with great success in one of the closet-turned-bar devices so frequently met.

The difficulty of coordinating chintzes and paper has now been overcome. That enterprising shop, Macy's, now purveys six patterns of chintz, each in several colour schemes, with six corresponding, but not matching wall-papers. Most of these designs are from the facile hand of Franklin Hughes, chiefly spirited versions of Directoire motifs, swans, and of fluted striped ribbons. Mr. Hughes has to his credit the delicate and highly successful pattern of lilies and ferns, which in the short space of a year has become one of the classic papers. (Continued on page 80)



- Softly coloured designs on a cream ground enhance the freshness of the paper above; from Thibaut. The pattern with sprays of ferns is an old motif with a modern treatment; from Thomas Strahan
- At the left, a paper for a game-room depicts glasses and dice, and another has widely spaced stars on a buff ground; both from Thibaut. The portcullis paper is from Katzenbach and Warren



# BEAUTY—FIRST CLASS

WHEN you plan to take a Cure, these days, there's no need to be bored by the prospect. You can do exactly what you'd do if you were planning to take a trip just for the fun of it. For the new idea is to put yourself on a boat and stay there! You may walk up the gangplank a worn and weary woman, but, by the time you reach wherever you're going, you'll be a beauty practically in spite of yourself. And, with life what it is, this condensation of Cure into passage saves you time and gives you fun, as well. Of course, everybody thinks of an ocean voyage in general as an opportunity to Get Away from It All, but it's only more recently, what with sun-decks and complete gymnasiums and therapeutic establishments blossoming forth all over the ship, that a first-class Cure is guaranteed to every lady with her first-class passage.

To begin with, if you are on one of those boats with an outdoor swimming pool, like the Lido deck on the *Rex*, if you just sit there long enough, you'll get healthy, rested, and beautiful. Why not, with sunshine and salt air and a gorgeous pool to dive into and chairs that are practically little private rooms in themselves to sink into and think what a beautiful place the world has become? On the *Rex*, the Cure idea is treated with particular importance, because there is a whole department devoted to



physiotherapy, something hitherto unknown to the high seas. Aside from electric cabinets and diathermic machines, there is an apparatus known as a dry inhalator, which is just as special as it sounds, for you sit in a room with a sort of fountain in the middle from which pure oils from the Alps and other vitalizing things come forth, but in dry clouds. You breathe deep breaths, and find yourself a new and better woman for hours after. Singers who cross on this ship adore the Inhalator and commune with it daily, and it is a boon to any one who has a tendency towards bronchial coughs and catarrh and who dreads the appearance of such on board ship. In the solarium, there are infra-red lamps that send ease-bringing heat through tired bodies, and an ultra-violet lamp with rays that are just precisely sixty times the strength of the sun's own when it shines most beneficently in mid-June. There are massage and incredible mechanisms for exercising, and the most amiable young physician to prescribe your régime for you, and even an X-ray apparatus if your cure has to extend to that length.

All of the modern boats have good gymnasiums—not just places where you go to take dull exercises, but rooms with the new things that are fun. On the *Bremen*, there is practically nothing you can't do, from taking fencing lessons under a master, to riding around on all the electric gadgets. And, of course, then is the perfect time to begin all those slimming things you have sworn to follow religiously, once you ever got started on them. After a good work-out in the *Bremen* gymnasium, you can dive into a beautiful pool, which is conveniently next door.

If you are crossing on the *Berengaria*, you can spend hours of your time in one of the most complete and well-gotten-up establishments that you will find on land or sea. There is the hot room (Continued on page 72)











COUTURIER DESIGNS





BACK VIEWS AND SIZES APPEAR ON PAGE 70

## OUTLINE OF SPRING

Above is a perfect dress for formal afternoons or informal events—No. 229. It's made of semi-sheer crêpe, and that flattering cape is cut in one piece with the front of the blouse

You couldn't have a smarter ensemble than the one at the far left—No. 231. The blouse and sleeveless bolero-cape are of white crêpe (blouse also at right); the skirt of blue crêpe

That checked silk dress on the opposite page is one of those day-in-and-day-out designs, and the sheer wool coat is so slim it looks like a coat-dress. Together, they make Design No. 227

A flat crêpe dress with a crossed band making its slim lines slimmer and a chiffon cape on a sable necklace comprise Ensemble No. 230. At the lower right, you see it without the cape

Points to note about the coat-dress up above—No. 228—are its well-cut lines, its use of two shades of rough crêpe, and its novel scarf collar, crossed at the neck and tied round the waist

No. 226, at the upper right, scores twice—once as a dinner-dress and once as an afternoon ensemble. Flat crêpe is the fabric, satin ribbon the trimming, two clips the fastening





# SEEN ON THE STAGE

by David Carb

LEO, one corner of the triangle which is the frame and the substance of Noel Coward's new comedy, "Design for Living," is a playwright. The first scene of the second act takes place the morning after the London—and world—première of Leo's latest play. He reads the reviews to Gilda, who happens to be living with him. One of the reviewers describes it as "thin. The characterization falters, but the dialogue is polished, nay brilliant." That well describes "Design for Living" itself, and one need not be a psychologist to surmise that Coward meant it to. He would delight in "beating the critics to it."

Coward plays Leo. His performance is rich, scintillant; it vibrates, is strong but never violent, effortless yet always sure, varied, climactic, true, in a word complete—and something more. By the happy commingling of a provocative personality, a finished technique, an art subtle and facile, and an ingredient resembling magic, he creates a character which stirs the imagination, evokes continuous, soft, and deep laughter—a rare example of high and ironic comedy that etches itself on the memory.

Alfred Lunt and Lynn Fontanne are co-starred with Coward. The performance of the former seems less good than it is because of being in constant contrast with superior playing. Beside the young British dramatist's



FIRST NIGHT OF FIRST NIGHTS

suave, polished yet emphatic acting, Lunt's florid style suggests a circus poster beside a Corot. Otto, the character he portrays, is bravura both in conception and writing, but Lunt goes beyond the author in that direction. Perhaps nervousness causes it—the result of the excited realization that the odds are all against him. A man as well grounded in his profession as Lunt would know that. Which, whatever the histrionic effect, shows him possessed of no little courage.

Miss Fontanne's acting, while far above all but the best on our stage, is inferior to her work in recent years. True, Gilda is overwritten and not clearly characterized, but, in the rendition, she is more verbose and less sharply defined than the author wrote her. Miss Fontanne's make-up increases the blur—too young in the Paris and London scenes, too mature in the New York ones. But those defects do not decrease her histrionic stature materially—she remains one of the two or three serious contenders for the title of First Lady of our Theatre.

Leo's drama is dubbed "a three-sided erotic hodgepodge." That phrase fits "Design for Living" also—erotic, mad, but it is enveloped and veined by true humour. Several of the episodes are deliciously diverting—particularly the Otto-Leo drinking scene in the second act.



THE HYSTERICAL FINISH OF "DESIGN FOR LIVING"





STEICHEN

HOPE WILLIAMS AND LUPE VELEZ AS KIVIETTE DRESSES THEM FOR "STRIKE ME PINK"

The two men get drunk gradually, surely—any one who has ever gone through that process or watched it off-stage will follow it at the Ethel Barrymore Theatre with a blend of merry abandon and amazement, and, when the curtain falls, will find himself not quite steady, a bit "woozy" and, paradoxically, refreshed.

When a character in the comedy remarks: "Life is a pleasure trip—a cheap excursion," the auditor attaches a portion of the phrase to Coward. He certainly has contributed more than his share to the pleasure trip of our time, and "Design for Living" is not the least part of his contribution.

"PIGEONS AND PEOPLE": A gentleman not connected with the theatre has called Coward the George Cohan of England. There is much truth in that. For the Yankee

Doodle Boy and the man who wrote "Cavalcade" have a great deal in common. In the billing, Cohan's newest play, "Pigeons and People," is labelled by the author—"A Comic State of Mind in Continuous Action," because, although it lasts as long as the average three-act play, there are no intermissions.

Probably the best way to describe it would be: a mystery play of a different kind. A rich young man sees an older man who gives his name as Parker, feeding pigeons in the park and brings him to his apartment. Neither the philanthropist nor the audience ever find out who or what Parker is.

The patrons are so constantly amused that they fail to remember they have always considered intermissions, smoking, chatter as essential to the (Continued on page 73)





THE 3

### Serving glitter for luncheon

In this modern design for eating, the Swedish table, latticed plates, and glass blossoms are from Arden Studios, Inc. New Steuben glasses with spirals, silver in "Reflection" design (see opposite page), and organdie napkins from Mosse complete the ensemble



# MODERN DIVORCES IN DIET

## For the hostess



**G**ASTRONOMICS, as well as economics, has its cycles, and, while eating to the gourmet is always an art, the modern gourmet regards it as both an art and a science. No one who reads anything to-day can escape the importance of food in health, and every place you go, some of your friends are sure to be dieting, if not for slenderness—then for health. And, as they diet—so they talk! A system that is in the air at the moment—since there is always one in the air—is that based on the book, *Health Via Food*.

This system, which is primarily intended to increase your health, but seems to make its advocates svelte, as well, promotes the reasonable hypothesis that two chemically unlike foods, such as meat and potatoes, need different digestive juices to live together happily in your system—and, when two such are eaten at one sitting, chaos reigns within! Thus, while starches shriek rebelliously at meat, salads and green vegetables are its chemical affinities. The basic thing is never to combine your starches and your proteins, and, if you are one of those who don't know exactly which is which, there are little charts to guide you.

White bread is taboo entirely, and so is white sugar. Of course, the trick is for those who follow this diet religiously (and their numbers are legion!) to plan meals that their families enjoy and that their guests can't label as "diet." Here you have a few skilful examples of how this can be done, and, whether you diet or not, there are some happy culinary suggestions incorporated in the recipes that compose the following pleasant menus.

One menu under this new régime might begin with Russian borsch, followed by roast lamb, pears with mint jelly, baked eggplant, and string-beans Creole. Apricot ice, for the dessert, would complete this beautiful, but balanced meal.

Before this dinner, your canapés can be endive, stuffed with cottage cheese mixed with chives and sprinkled with paprika, and raw carrot fingers, crisply cold and sprinkled with celery salt, delicious whenever you serve them. The borsch is made without meat stock. The pears, uniform in size and hollowed out to hold the mint jelly, are decorative as well as dietary. The apricot ice is flavoured with honey, not sugar. Sanka follows this meal, as well as coffee.

A delicious luncheon that breaks none of these dietary rules begins with tomato-juice cocktail. The next course combines baked stuffed eggplant and moulded spinach with creamed mushrooms. Pineapple, filled with iced chopped fruits, and cottage cheese make an excellent ending. Ladies will bless you for this lunch, whether they are on your diet or not.

Another luncheon—one that men will like and never suspect of any dieting origin—begins with onion soup. Rolled fillets of flounder, green pease, and let-

tuce come next, with fresh peaches served with raspberry sauce for the sweet.

A modern setting that might well harbour such modern menus is depicted on the opposite page. The beautiful spiral glasses, which are a new Steuben design by Walter Teague, are made in a complete series, including plates and vases. The R. Wallace silver is the simple, distinguished "Reflection" design. The plates, as well as the flowers, are executed in a new sanded glass by Maurice Heaton. The table has scenic designs of Sweden on its pewter top, and the ensemble, including the pleasant yellow chairs, was photographed in the Arden Studios, Inc.

Here are the recipes to carry out the menus.

The ingredients needed for the baked stuffed eggplant include one eggplant, one cupful of wholewheat bread-crumbs or bran, three tablespoonfuls of tomato ketchup, one-half tablespoonful of poultry seasoning, two tablespoonfuls of melted butter, a chopped onion, and salt and pepper. The eggplant is cut in half lengthwise and baked until tender. The pulp is removed from the shells, and mixed thoroughly with all the ingredients. The shells are filled with the mixture and browned well in the oven. (Continued on page 70)







THE 3



These photographs show the River Club ballroom, decorated by Joseph Mullen for the dance at which Mr. and Mrs. Jeremiah Milbank introduced their daughter, Margaret. One of the loveliest ballrooms in New York, the silver, blue, and chartreuse décor made it a brilliant background for a brilliant party



# DRESSING UP THE PARTY

TIME was, and not so long ago, when loops of smilax and a few discreet potted palms were considered the acme of party decoration. It never occurred to any one to do more. But now that every entertainment is supposed to have an atmosphere of its own, a hostess is faced with the problem of entirely transforming the party rooms for every important occasion. The whole thing is set like the scene of a play, with just as much attention given to the lighting effects.

This striving after the perfect *mise en scène* has reached such a point that interior decorators are called in, just as they would be if it were a question of redecorating the whole house. Recently, when Mr. and Mrs. Jeremiah Milbank gave a dance for their débutante daughter, Margaret, it was Mr. Joseph Mullen, the designer of a variety of parties in and out of town, who provided the scheme and the décor for the party, in association with Mrs. Chester Burden, who is the guiding spirit of the New York Junior League Bureau for Entertainment.

The locale of the Milbank party was the River Club, which lends itself so perfectly to entertaining, and, in this case, the choice was particularly felicitous, for Mr. Mullen worked with Mrs. Tuckerman Draper in decorating the club originally, and he had all the beautiful crystal and blue and silver of the ballroom as a point of departure.

The stairs were very festive with red and white cellophane, and, in the ballroom, swags of silver suède cloth festooned the walls, and clusters of lustre ornaments gleamed in chartreuse and blue and silver. Silver tulip-trees with sparkling heaps of colour at their bases shed indirect lighting, while arrows, on stands, pointed the way to bridge, backgammon, supper, entertainers, and swimming, for the restless guests who migrated all over the club.

The décor of any party depends, of course, upon whether it is to take place in a house, club, or hotel. If it's in a house, there should be no idea of changing the character of the rooms; you merely want to *égayer* the scene where guests have been together before and

had fun. The most successful way of decorating any room without transforming it is to concentrate on the architectural features and the curtains. For example, at the party the Devereux Milburns gave for their daughter, Nancy, in their house on Long Island, the room had highly waxed walnut panels and citron-yellow damask curtains. Here, Mr. Mullen replaced the regulation glass curtains with bright tangerine glazed gauze and put cut-out swags painted like fruits in white, biscuit, and citron across the panels, all with an incredibly gay effect.

But at a party in a club or hotel, quite the other way. You don't give a hang what the place looks like itself, and the more transformation the better. A triumphant example of such was the William E. Coe party, given a few seasons ago at the Ritz. Mr. and Mrs. Coe have a plantation in South Carolina, which is dear to their hearts, so the Ritz ballroom and the stairs we all have trod so many times emerged as a terraced garden, leading up to a Georgian portico, where the guests were announced by a Negro butler in livery. Then, they entered a Georgian drawing-room with a huge, open log fire, built for the occasion, and a Romney portrait above. (It wasn't quite possible to achieve a real fire, but people went up to it and thought it was real, anyway.) The mechanics behind this sleight of hand consisted of hanging canvases painted like the walls of the house over the walls at the entrance to the ballroom, setting up a Georgian portico with wooden pillars, and stretching a sky of midnight-blue curtain above. The windows were cut out, so real window-curtains and window-boxes could be hung.

One very successful feat is the metamorphosis of every-day gardens and terraces into a glittering scene of silver by

moonlight. This was done at one of the Eugene Mayer parties in Washington, just before late spring flowers were planted, so there was nothing in the garden to compete with the shining silver leaves and blooms. The whole garden was flooded with indirect lighting and an artificial moon provided, in case the real one failed. Five or six hundred pale green balloons with silver leaves were sent drifting over the sloping lawns. So breath-taking and beautiful was the effect that Ambassador Claudel wrote a poem about it! Since practically every country club in the world has sloping lawns and indirect lighting can always be achieved, here is a practical inspiration for spring parties, even if garden conditions don't permit the silver flowers.

For warm-weather parties, the simplest thing is to construct your dance floor out-of-doors, and in winter to enclose the porch or terrace for people to wander around in, so that the other rooms can be free for supper. Apropos of this, in such an enclosure, there is almost never any necessity for special heating, since it heats itself from the inside of the house. Mr. Mullen has other definite theories. For really successful party decoration, you have to combine the good taste of a competent decorator with the vivid, first-impression quality you find in the theatre; you can't be too subtle in your ideas, or they will be lost at a big party.

He thinks circuses and bars are *démodé*, though he did do up a complete oyster-bar in gold and silver for a sub-débutante party. He approves the use of artificial flowers, and he finds parties with a travel background successful. Mrs. Winthrop Aldrich gave one recently, as a reunion for all the guests who had stayed with her (Continued on page 86)







HOYNINGEN-HUENÉ, PARIS

J. SUZANNE TALBOT (SAKS-FIFTH AVENUE)

## PIQUÉ REDOUBLED

Piqué—white and starched—for hat, scarf, gloves—even the fluted ribbon that trims the hat and the fluted ruffles that trim the gloves. Talbot uses this appetizing fabric to emphasize the importance of hat and accessories to match. Black wool dress from Augustabernard. Miss Agneta Fischer posed



## Fashion is seeing spots

A gossamer ruche of black tulle (a successor, perhaps, to the feather boa) and a young little hat of black picot, with a pompon of tulle perched over each ear, make up "Grain de Beauté," shown at the right. The tulle is sprinkled with square beauty patches. Miss Mary Stutz is wearing it



AGNÈS (KNOX)

More spots, in the veil tied under the chin (left), spots in your veil being the newest thing. And more piqué—in the coronet across the fabric-and-straw toque and in gloves with organ-pleated ruffles. The truth is that it's little things like this that make you chic, this spring. You might buy a well-cut black woollen dress like the Augustabernard one that Miss Agneta Fischer wears in the photograph—and wear it and wear it, varying it as often as you please by smart accessories like those shown in these photographs



J. SUZANNE TALBOT (JAY-THORPE)

HOYNINGEN-HUENÉ, PARIS





FRANCES CLYNE • GERVAIS

**Evening wraps that have sleeves in them**



# SPRING NIGHTS

One of the most devastating plans of campaign is to have your wrap match your dress—as does the short jacket of the crêpe evening ensemble shown on the opposite page. Both the dress and the jacket are in a soft peach colour, and the jacket has quantities of fur—smoke-blue fox—, making a flattering collar that goes right down to the edge of the very short jacket

Whereas the evening wrap at the right on the opposite page contrasts violently and divinely with its accompanying dress. The dress is simple, all of black satin, with lines that give you one of those figures. Over this goes the coat of rose satin, with insidious fulness in the three-quarters length sleeves—a coat for other frocks, too. Incidentally—watch shiny satins

First, at the right, you see a dress and cape of beautiful sheer crêpe, shirred—one of those new fabrics that have firmness, but somehow make you slender. They are in bright orange—a colour that looks desperately new after all these years. Over the very simple dress, the finger-tip cape hangs from a plain yoke. (You might wear the cape over many of your other dresses)

In the great, romantic tradition of moonlight, glamour, and black velvet is the cape shown furthest to the right. It falls well below the knees and has turned-back revers of white velvet, which end in a soft white velvet bow on the left shoulder. This seductive contribution to evening fashions might be worn with almost any evening dress in your wardrobe



BEST • BENDEL

**In the cape school of thought**





## Smart Economies in Coats

**SELECTED BECAUSE**—the cape collar is a new spring note; the double row of fox is unleathered (meaning it isn't pieced and won't begin to rip apart at the second wearing); the collar can be detached and worn as a separate fur cape; it is made of Forstmann's Smola mixture; back and front views shown; women's and misses' sizes; \$75

**SELECTED BECAUSE**—the simple lines (which look like a dress) are smart for formal and informal wear; the double-breasted effect flatters the slim waist; the collarless neck-line lends itself to changes and with the aid of a scarf assumes quite a different appearance. Of Brionara crinkle wool crêpe; in women's and misses' sizes; \$39.75



# Vogue's Smart Economies



**SELECTED BECAUSE**—it is neither too dressed up nor too sportsmanlike and therefore is smart for either town or country; the Ascot scarf of kid fur adds a certain swish and is detachable, so that it can go through the wardrobe doing good turns; it has the new reefer lines; it is of Forstmann tweed; in women's and misses' sizes; \$39.75

IT WILL NOT be amiss to lose a little sleep over the selection of your spring coat. The purchase of this article of the wardrobe should be attended with a good substitute for fasting and prayer. This is a contract not to be entered into lightly, unadvisedly, but soberly and devoutly, because, by means of the wrong coat, you can neatly ruin your entire spring wardrobe. Nothing will look right unless your coat is right.

We give you herewith a coat with a cape collar made of a double row of fox—a double economy. With a couple of snips of the scissors, you have not one, but two garments—a coat and a little trick to wear over tweed dresses and over suits, even over your early summer dresses.

We also give you, in the name of Economy, the Furless Coat. This slim, trim thing, which looks like a wool dress cut out by a master tailor, represents a whole school of thought in the fashion world. The collarless neck-line permits the frills and collars and scarfs of the new dresses to appear from beneath.

The third coat is the eternal in-between coat, not too town and not too country. Again, you can pluck off the fur Ascot and wear it over practically anything else that happens to be tailored.

Still more economies: the dresses illustrated on page 62. Generally speaking, the drawback of a print is that you are likely to see your flowers blooming on many other ladies' dresses. But the print of the first dress is hand-blocked and hard to imitate, so you have at least a sporting chance.

## How to purchase

The models shown on these pages may be purchased in various New York shops and other shops throughout the United States. If you have difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we shall be glad to give you an address in your locality where they are available. Please state which model you are interested in and enclose a stamped, addressed envelope





## Smart Economies in Frocks

**SELECTED BECAUSE**—it is made of a hand-blocked silk crêpe with a new floral design; its lingerie frill and flowers are crisp spring notes; its shoulder ruffles and slender lines are smart and flattering; it is made in various spring colours; \$19.75

**SELECTED BECAUSE**—cape-costumes have outstanding chic; the cape and skirt are made of Forstmann's wool crêpe; the printed silk crêpe blouse is separate and might be worn with other costumes; the cape is lined with plain or printed crêpe; \$29.75

**SELECTED BECAUSE**—it's a charming dress for afternoons; it's made of spun sheer silk, with a yoke of Douceline; it has three-quarters sleeves and a high neck-line; it is made in black or with a contrasting yoke in chic colour combinations; \$39.75



# SHOP-HOUND

## Tips on the shop market

THERE is an appetizing little curiosity-shop on East Fifty-Seventh Street, near Lexington Avenue, kept by a suave Viennese, and in it you will find all sorts of strange and alluring objects that are not to be found in more organized emporiums. For instance: a pair of medium-sized sunbursts made of garnets, which would be divine if made into a pair of clips to wear on the shoulders of a white evening dress. A whole set of garnets—necklace, bracelets, and other things—that recalls the insidious charm of pre-War balls. Two pins, one a star, the other a heart, made of English paste. A roundish locket which is a petrified chestnut, adorned with some forgotten coronet in gold and a large capital K. Trays full of the stars and crosses of ancient, outmoded decorations of overthrown governments, fascinating to look over and not inconceivable to buy; imagine a lady all in black evening clothes with the silver star of an Imperial Russian decoration shining from the folds of her dress! Not too ignoble an end for a symbol of something magnificent that is now dead. This place is probably one of the most glamorous junk-shops extant, and they are all glamorous.

- Milgrim's spring suits have some brand-new spring-1933 characteristics. Slightly longer coats—hip length, and even longer for the older woman—longer and wider revers, pockets with flaps, an occasional old-fashioned handkerchief pocket over the heart, not quite so much padding in the shoulders, and close-fitting straight sleeves. My very favourite suit in the collection was a double-breasted grey worsted one. It had six widely spaced buttons, slightly military revers, practically unpadded shoulders, straight sleeves with two buttons at the wrist, and a centre box pleat in the skirt. The skirt was high waisted and made on a substantial band in a curved line that produced a flat diaphragm.

A suit for the older woman (incidentally—try and find one!) was made of navy-blue unfinished worsted. The single-breasted coat was finger-tip length and made on the most adroit lines, with tucks and seams in just the right places to do an effective amount of concealing. You

can't look at suits without giving a thought to hats, and Milgrim's have gone into the hat and suit tie-up thoroughly. You will find the fez there, of course, and straw hats in all the spring colours, and fresh little Alpine caps made of the same materials as the suits.

- QUESTION—What is sanforizing? ANSWER—It is a patent process of permanently shrinking cloth. Now that is something to get excited about. Fancy the relief in knowing that all your favourite cotton and linen dresses will remain the same size through their entire lifetime. Linen suits, par example—perhaps you have always loved them, but have never felt equal to facing the devastation brought about by the laundry. Now, thanks to this new and elaborate shrinkage process, the materials have, in a manner of speaking, had all the shrink taken out of them. On the strength of this good news, you really should look at a cream coloured linen suit from Nelson-Hickson. The coat is very swagger, with three-quarters sleeves, and the skirt is made on a yoke and has two fairly large box pleats in the front. It abounds in good looks and costs about \$23, and you can wear it and wash it and be happy about the whole thing.

- I have just trekked up Madison Avenue to the French Bootery to see the spring shoes. Such an absorbing array of Oxfords! A three-eyelet pair of Pepperette, a sort of pepper-and-salt tweed, trimmed with black calf with a straight Cuban heel; and another pair of mesh with a patent trim; and still more Oxfords of blue kid perforated with a white underlay. White trimming, by the way, plays a paramount rôle in the shoe world, this year. And among the pumps was a nice deep brown kid pair, slightly on the dressed-up side, with the famous spike heel. The French Bootery, as you probably all know, features the round and modified-round toe. As for the prices, they are under \$15.

- Having decided that it was high time to look into spring styles for the very younger generation, I went to Altman's with a niece aged seven. The things we



- Shop-Hound spends her life snooping about the New York shops. If you need advice, write to Vogue's Shop-Hound, 420 Lexington Ave., New York

liked particularly were a nasturtium coloured cape and a Glenurquhart\* plaid pleated dress to match. This ensemble cost something like \$7 and had an abundance of chic. The saleswoman told us that pinafores were very much in the limelight and showed us several, and my niece said they were not as "babyish" as last year. The shoulders are wider and the dotted Swiss guimpes look quite like grown-up shirt-waists. We loved the printed chambrays with hemstitched organdie pleated collars, and we admired the sunburn shades of clear linen. The price range for all these delectable dresses was from about \$5 to \$12. On our way out, we stopped at the "two-to-six" department and saw some brother-and-sister suits that made us feel that it was dreadful that there were no little brothers and sisters in our family. The suits were made of English shirting; one dress was of yellow-and-brown striped shirting with brown cross-stitching on the collar, and the brother suit had a striped shirt and plain brown trousers. These adorable outfits cost about \$3 each. (Continued on page 73)



# KIMONO INTO DÉCOLLETÉ

By Shidzue Ishimoto

"WILL your husband dress in kimono or dinner-coat to-night for the K.'s moonlight party?"

"My husband will wear kimono, because the host will take us into his Japanese section, where one can stay until the moon rises."

"Then how are you to dress?"

"I am going to beg their excuse for wearing a Western gown, for it is pretty warm."

Thus two Japanese ladies, chatting over the phone.

No wonder they call each other up for advice and confirmation. Their world—our world—is a complicated one, in which the needle of custom vacillates from the venerable past to the quick-paced present every hour of every day.

Even the Court, stronghold of all tradition, has not withstood the sieges of Western habit. Emperor Meiji set Western costume as an official court uniform, and the Empress wore décolleté most beautifully, as if to the modern manner born. I shall never forget this lovely Empress as I saw her in my school-days. She came to the School of Peeresses to see the girls' athletic meetings, followed by a procession of many young princesses in bright native court costumes. When she took her seat on the improvised throne, she drew out a golden lacquered tobacco set and began smoking a dainty golden pipe.

The present Empress, too, wears modern European dress. True, when she married the Emperor—the Crown Prince at that time—, she wore an ancient scarlet robe and

a golden crown and was the living embodiment of a painting of a tenth-century noble princess. But, after the ceremony was over, she appeared in a white gown and a diamond crown, like a modern European princess. And the rotogravures, lavish with pictures of her, show her in Western dress.

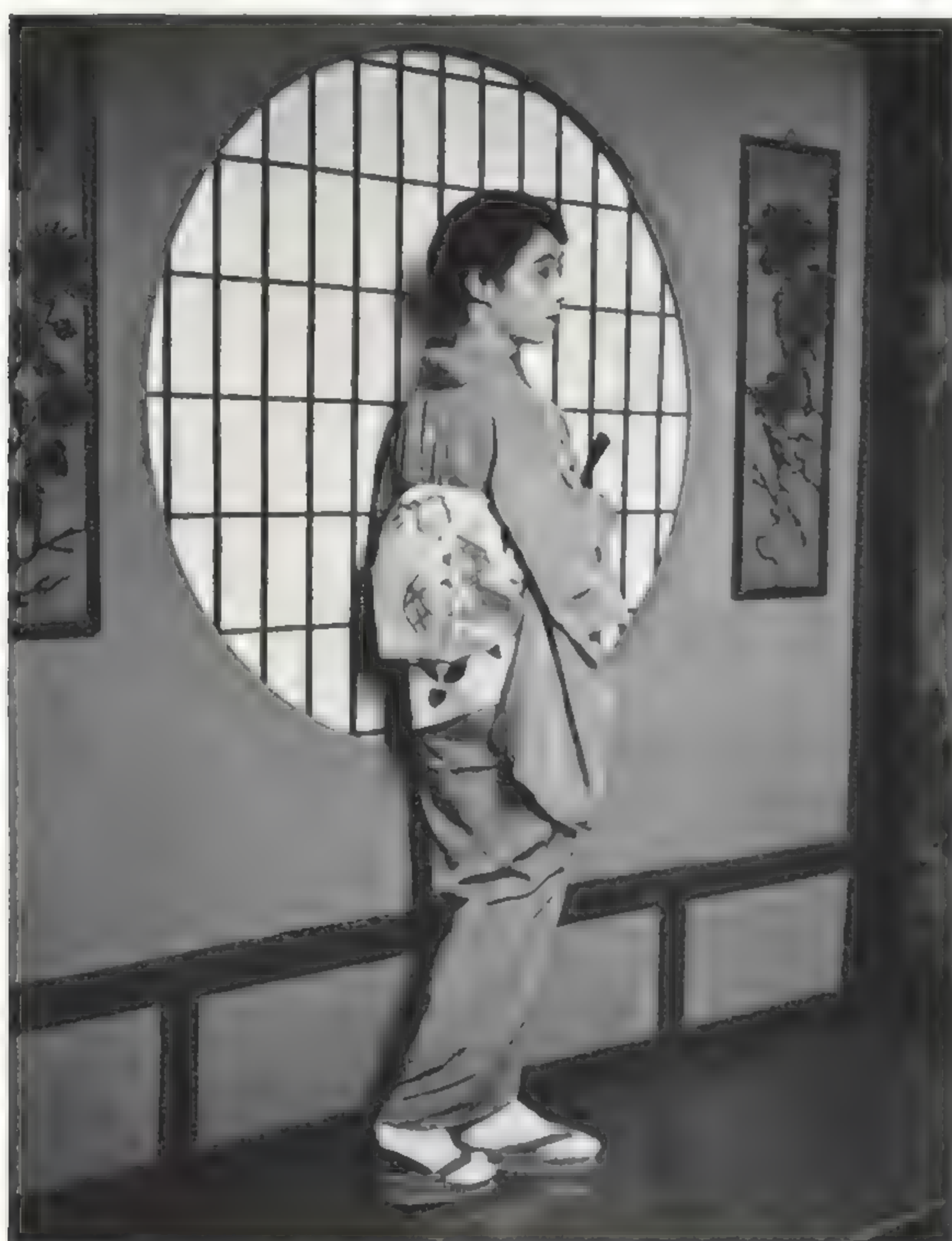
If the court itself is divided between the ancient and the new, small wonder that a "double life" is led by the people, too. Houses of the wealthy are built with a European section, as well as a Japanese section. Many have dining-rooms furnished with chairs and tables, but in the bedrooms the Japanese are apt to cling to their mats, in the firm conviction that they are not only healthier, but more comfortable than beds.

In comfort, however, we bow to European clothes; especially in hot weather, when the voluminous folds and padding of a kimono are hard to bear. Not only that, but in a fashionable summer resort like Karuizawa at the base of Asama Volcano, where many Americans forgather, a Japanese lady in a kimono looks out of place. Instead, she wears light summer frocks in Paris fashions, plays golf and tennis, and rides horseback.

The more travelled and better educated adopt these fashions with taste and charm, but the enterprising spirits of the lower classes sometimes startle the eye. Many a young Japanese girl who has studied foreign fashion magazines without being able to read the accompanying text has appeared on the street in sweeping skirts, while a prosperous elderly gentleman, chilled by the winter winds, has been seen with a fox scarf draped about his shoulders with great nonchalance.

The conservative Japanese men bewail the "new woman." "She has lost her sweet womanhood wearing Western dress, talking suffrage and birth-control!" they cry. So the more timid and fearful of the Japanese wives wear Western dress only during the day, and change to the kimono before their husbands come home in the evening. "Mama was a Western lady during the daytime, and now she has returned to my Japanese mother again," the honest children report. (The distressing candour of children seems universal!)

But the men should not fear too much. Traditional dress still is one of the most vital elements in a Japanese woman's life; and the folding of a kimono is a work of art that has to be studied with care by every girl. The well-to-do woman has hundreds of kimonos (Continued on page 84)



H. T. KOSHIBA

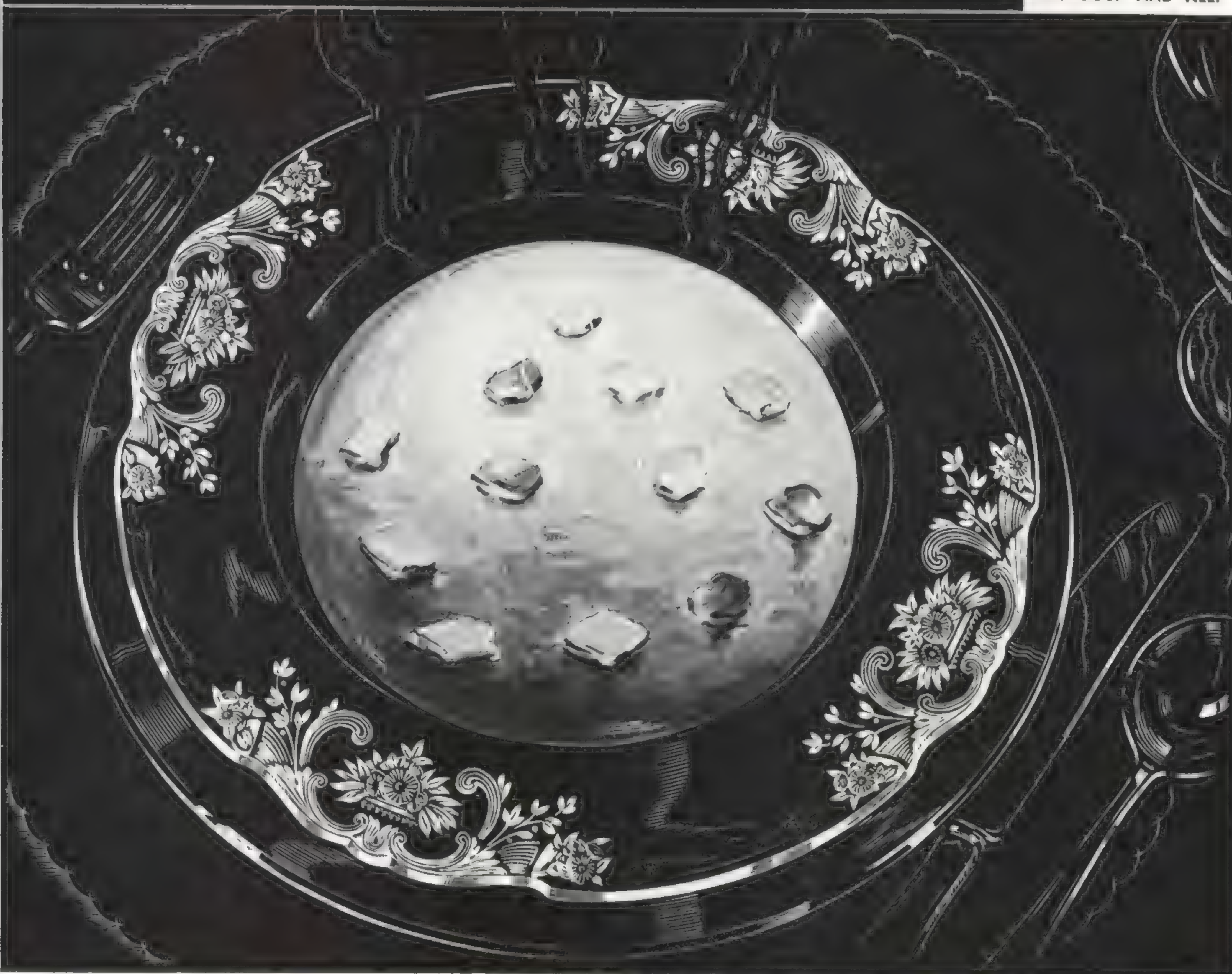
Baroness Keichi Ishimoto, a very modern lady in a land of tradition, plays the contradictory rôles of Japanese peeress and ardent suffragist. She has just ended a visit of several months in this country, during which she lectured from Canada to Palm Beach and wrote the accompanying article, and she is now returning to Japan to resume her position as leader of the feminist movement in her own country



# CAMPBELL'S LATEST TRIUMPH IS THIS NEW CHICKEN SOUP!

Inherent in the established policy of the famous Campbell's kitchens is the insistence upon an ever greater and higher excellence. The new Campbell's Chicken Soup is striking proof. Always the best-liked Chicken Soup made, Campbell's now contains twice the quantity of chicken and is so richly delicious that it graces the finest table. All the meat of the choicest chickens is used, with the most tempting morsels cut in tender tidbits for your enjoyment. Just your idea of what a Chicken Soup should be!

EAT SOUP AND KEEP WELL



10 cents a can



21 kinds to choose from . . .

- |               |                   |
|---------------|-------------------|
| Asparagus     | Mulligatawny      |
| Bean          | Mutton            |
| Beef          | Ox Tail           |
| Bouillon      | Pea               |
| Celery        | Pepper Pot        |
| Chicken       | Printanier        |
| Chicken-Gumbo | Tomato            |
| Clam Chowder  | Tomato-Okra       |
| Consomme      | Vegetable         |
| Julienne      | Vegetable-Beef    |
| Mock Turtle   | Vermicelli-Tomato |

LOOK FOR THE RED AND WHITE LABEL

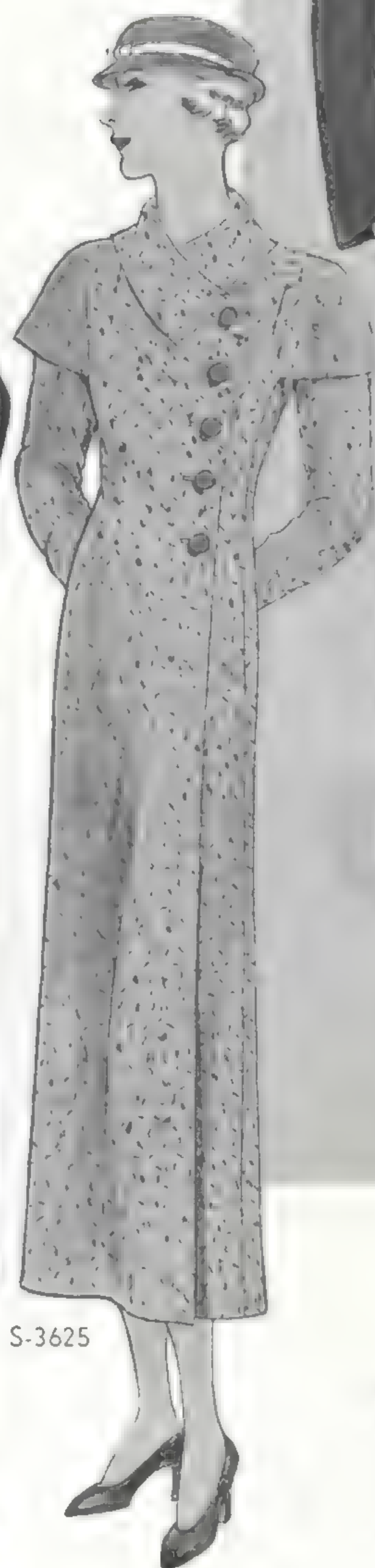
MEAL-PLANNING IS EASIER WITH DAILY  
CHOICES FROM CAMPBELL'S 21 SOUPS



# DESIGNS FOR PRACTICAL DRESSMAKING



6293



S-3625

COAT No. 6293—Kasha is the fabric, and the lines are smartly simple. Note the wide lapels, the princess cut, the flare above the elbow in the sleeves. Designed for sizes 34 to 44



6297

6294 - 6291

6290 - 6251

REDINGOTE 6297—Redingotes like this make a perfect spring costume. The frock, with its draped collar, is of silk crêpe, the coat of crêpy wool. Designed for sizes 34 to 44

COAT No. S-3625—Here is a tweed coat—good for the country, but good, too, for town. The cape is in one with the fronts, and the collar is novel. Designed for sizes 32 to 40

JACKET No. 6294 SKIRT No. 6291 The plain wool jacket has a yoke in sailor-collar outline. The skirt is of checked wool. Designed for sizes 14 to 20; 32 to 38; skirt, 27 to 36

JACKET No. 6290 SKIRT No. 6251 The jacket of this smart twill suit may have straight sleeves or sleeves with puffs at the tops. Designed for sizes 14 to 42; skirt, 26 to 38

BACK VIEWS ARE SHOWN ON PAGE 72

## Spring triumvirate—coat, suit, and redingote

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 84



*Why  
Risk this  
Danger?*



Wet or stormy days mean fogged windows in a conventional-type closed car

*Why  
Suffer this  
Discomfort?*



In the cause of safety, windows must often be kept lowered on rainy days, regardless of the driver's or passengers' comfort

# Fisher

## No Draft I. C. V. Ventilation

*(Individually Controlled Ventilation)*

## Ends These Annoyances!

The Fisher No Draft Ventilation system inaugurates a new era of comfort and safety for everyone who drives or rides in an automobile.

Ever since its introduction, this remarkable Fisher development has been hailed by motorists everywhere as the most important advancement in motoring comfort and safety since the advent of the closed body.

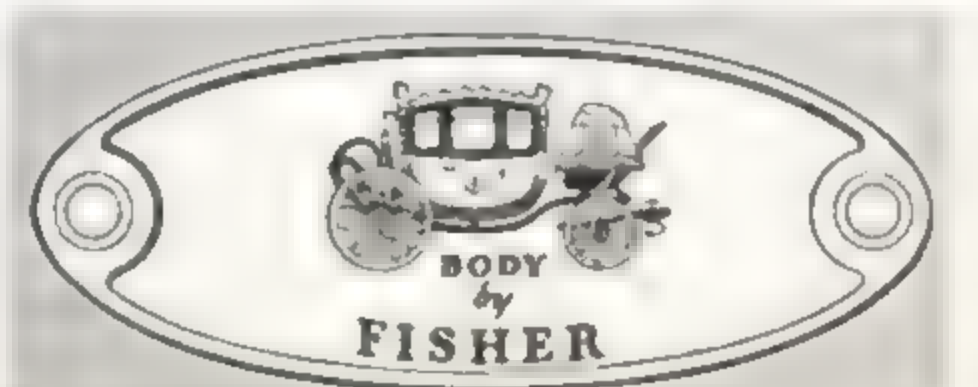
And this is why the new Fisher No Draft Ventilation system is proving such an outstanding success:

It entirely eliminates the annoyance of chilling drafts; it abolishes the dangers of driving with clouded windshield and windows; and it does away completely with the inconveniences and unhealthfulness of a close, stuffy atmosphere within the car.

This new ventilation system is extremely simple to operate, and very effective in its results. It makes possible a constant circulation of fresh air without a single discomforting draft.

It puts complete *individual* control of ventilation at the command of every passenger. It avoids dangerous fogging of windshield and windows without letting weather into the car. And it provides a greatly increased volume of fresh air for comfort on hot summer days.

But, to appreciate fully this truly remarkable advance in motoring safety and comfort, have the Fisher No Draft Ventilation system demonstrated at any General Motors salesroom, where you may also view the many other impressive new value-features of Bodies by Fisher—in General Motors cars.



Exclusively in CADILLAC • LASALLE • BUICK • OLDSMOBILE • PONTIAC • CHEVROLET



# Your hair *must* be lovelier for the new Spring Hats



"Well, Mary, how does Harper Method Treatment make my hair look?"

"As lovely as it made mine. Now your new hat will look smarter on you than it did at the hat shop."

## Martha Matilda Harper tells the secret of lustrous, youthful hair

Your hair must appear lovelier and more youthful now that the new spring hats expose so much of your hair to critical glances.

Martha Matilda Harper wishes you to see how much loveliness and lustre can be achieved by your first Harper Method Treatment, so she offers you a special Courtesy Card which will be honored at any of the 500 Harper Method Salons. It will save you money.

Beautiful hair is simply *healthy* hair—and the *skilled hands* of graduate Harper Method operators apply the *health principle* treatments originated by Miss Harper. They achieve a lustre and a youthful loveliness impossible with *ordinary* treatments.

Harper Method operators are especially adept in dressing the hair to accentuate still further the appearance of youth.

### New Life and Vigor for Your Hair

Regular care by Harper Method operators overcomes dandruff, dryness, oiliness, falling, graying and splitting. The hair is revitalized; the hair glands are stimulated; the scalp is given new tone.

Facial treatments also given. And be sure to ask at salon or department store about Harper Method preparations for hair and skin for home use. (See local telephone directory under "Harper Method.")

## FREE Courtesy Card—Get 10% Discount

Mail coupon today for Courtesy Card. It entitles you to 10% discount on your first treatment at any Harper Method Salon. It will introduce you to a method which will do so much more to enhance the beauty of your hair than *ordinary* methods, which ignore the necessary *health principles*. Miss Harper will also send Salon Directory and her valuable book "The Way to Youth and Charm". She will gladly answer your questions on hair and skin problems, without cost or obligation.

MARTHA MATILDA HARPER, Desk 151-A  
1233 East Main Street, Rochester, N. Y.

Dear Miss Harper: Please send me Courtesy Discount Card, Salon Directory, your book "The Way to Youth and Charm". Please advise me on correction of hair troubles checked below and answer any other questions I may ask.

Dandruff ☐ Dry ☐ Oily ☐ Thin ☐ Split ☐ Falling ☐ Graying ☐ Dull ☐

Name.....

Address.....



LÉON DE VOS

The new Molyneux perfume bears the very fitting name of "Charm," and the Poudre de Beauté in its smart nickel box has Molyneux's signature on its top

## ON HER DRESSING-TABLE

ON one of those dreary days, when you suddenly feel that, if your face were your fortune, you wouldn't be very rich, a place to take yourself to remedy this dire state of affairs is the Salon Gerardine in West Forty-Sixth Street. For you are given a facial treatment in this establishment that practically rebuilds your fortunes. The operator who gives this has magic hands, and she treats you and your face as though they were the most precious possessions in the world. You are wrapped up in a pink blanket, and your face is ministered unto with creams and lotions that are as pleasant as they are beautifying. The chef-d'œuvre of all this is a liquid masque. It is white and creamy, and so cool when it goes on that you think it must have been iced, but it hasn't, and the snowy feeling continues all the time it remains on your face, due to some mysterious ingredient that makes it behave that way. It is rather special in other respects, too, in that it doesn't give you any taut feeling while it goes about its business of smoothing out your face, and it isn't drying. If you become especially attached to this preparation, you can buy a jar to take home with you.

Those tiny skin blemishes that take a fiendish delight in marring lovely shoulders and backs have found a Nemesis in Harriet Hubbard Ayer's Skin Whitener. This cream for evening make-up effectively conceals just such imperfections and gives the skin a pearly, translucent finish, besides. Furthermore, it won't forsake you for your partner's coat, all of which are virtues enough for one preparation. You can buy it for a modest sum at shops throughout the country.

Hostesses who appreciate what well-equipped guest-rooms mean to their guests will hail the attractive cellophane packages of cleansing tissues and individual puffs in pastel shades that are making their appearance in

the shops. There are various combinations of these, with different sized puffs and many or few tissues, in different pastel shades. When the last puff and tissue have been discarded, the envelope-shaped containers are still good to carry on as glove and handkerchief cases.

Yardley has a new shade in face powder, English Peach, one of those warm tones that do such satisfactory things in bringing out the natural beauty of skins that are neither blond nor brunette, but lie in the in-between range. This powder goes pleasantly peach on your face, and has the lovely fresh lavender scent that Yardley users adore.

It is a well-known, though deplorable, fact that the permanent waves that went in in the autumn are very apt to go out in the spring, and if you are thinking of having yours renewed, in part or in toto, Martin from Vienna, whose shop is in East Forty-Sixth Street in New York, is a person worth seeing about it. For this hair-dresser varies the type of wave he gives you according to how you dress your hair, and this is helpful, since little curls go up and stay in better with one kind of winding, while another is better suited for smooth, wide waves. He turns out a nice head of ringlets to wear underneath the microscopic new hats, and he has a specially designed pair of scissors that thin out your hair most successfully without leaving any unmanageable lengths.

Alexandra de Markoff is out with a delightful variation of an old theme. This is a Toilet Essence, as opposed to Toilet-Water, so called because it is a fluorescence of flower oils. It isn't intended as a substitute for perfume—though you might use it as such in your lighter moments—but for use after the bath or on your kerchief. It has an overtone of all your favourite flowers, but made very light and clear, and it is to be had in the better shops.



"In California...in Chicago...on the Continent, these creams have guarded my skin constantly since I was a girl"—says beautiful Mrs. McCormick



In 1929 Mrs. McCormick was Miss Joan Tyndale Stevens of England, which accounts for her delicate English beauty. "Years ago I started to use Pond's," she says.

"I SPENT my girlhood on the Continent . . . In Chicago I learned about extremes of climate . . . And here in Santa Barbara I am out in the open most of the time.

"Isn't that a test of one's beauty methods?"

Mrs. McCormick has the most heavenly, transparent skin you ever saw—she is a typical British blonde—so very fair with delicate coloring.

"Even on the other side, when I was a girl," she says, "I always used Pond's. They were so lovely to use. And I was so absolutely sure of their purity."

#### Skin Soft in Harsh Weather

"But it was in Chicago, where the winters are stinging and the summers burning, that I realized how *absolutely necessary* Pond's Two Creams are if one's skin is to keep its young-girl freshness.

"The Cold Cream has become indispensable for cleansing, and I use the Vanishing Cream constantly for protection from wind, sun, dust and cold. It heals chapping and it is the most effective powder base I know.

"Here in California I spend most of my time working in my garden. Again, Pond's Two Creams have proved themselves invaluable. I would never be without them in any climate."

#### See Your Own Skin Improve

Try these Creams on your own skin, and see what wonders they accomplish for you. Pond's Creams are extraordinarily pure—they bring back the suppleness and satiny brilliance of young skin.



Today Mrs. Alister McCormick's fresh beauty is even more apparent than ever. She spends most of her day working among rare tropical plants which she has collected. "I rely entirely on Pond's Two Creams to keep my skin nice," she says.

**HEALS CHAPPING.** Whenever your skin is chapped Pond's Vanishing Cream will heal it marvelously. It is famous for its healing and soothing qualities.

To prevent your skin from drying and cracking smooth Vanishing Cream over face and hands before going out. It keeps your skin beautifully soft and white through every kind of weather.

**CLEANSSES—PREVENTS LINES.** Use Pond's Cold Cream for thorough daily

cleansing. Its consistency is perfect. It floats out every speck of grime without clogging the pores or drying the skin! A bit left on overnight after cleansing will lubricate the skin and keep away age-telling lines!

**WHITENS ROUGH RED HANDS.** Pond's Vanishing Cream quickly smooths roughened skin and relieves irritation. You can actually watch it whiten and soften reddened hands.

Apply it several times a day—after washing or exposure. Women marvel over it!

Many beautiful women in America and abroad use and praise Pond's Two Creams. Among them are:

Lady Louis Mountbatten  
Lady Violet Astor Miss Anne Morgan  
Mrs. Reginald Vanderbilt  
Mrs. Thomas M. Carnegie, Jr.  
Mrs. Pierpont Morgan Hamilton

Send 10¢ (to cover cost of postage and packing) for choice of free samples



POND'S EXTRACT COMPANY, Dept. C  
110 Hudson Street . . . . . New York City  
Please send me (check choice): Pond's New Face Powder in attractive glass jar. Light Cream ☐, Rose Cream ☐, Brunette ☐, Naturelle ☐.

OR Pond's Two Creams, Tissues and Freshener ☐.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

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Tune in on Pond's Program Fridays, 9:30 P. M., E. S. T. . . . Leo Reisman and his Orchestra . . . WEA and NBC Network





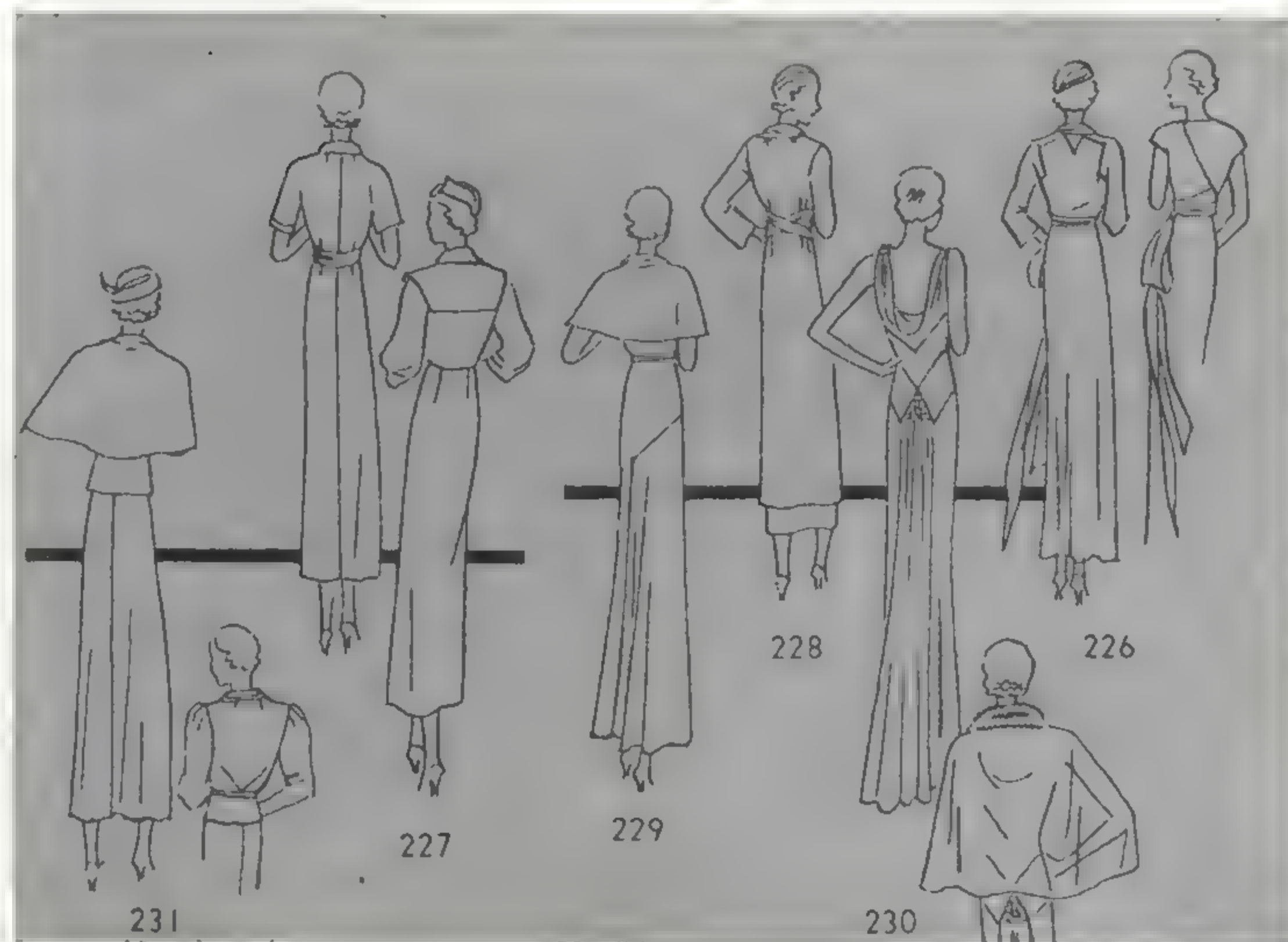
## YOU JUST KNOW SHE WEARS THEM

If you want really good stockings . . . the kind you can depend on, to wear regularly, to buy again and again . . . ask for McCallums. These stockings are thorough-breds; they have been the favorite brand of well-dressed women for a long time; and of course they are beautiful, as important accessories should be.

**McCallum**  
H O S I E R Y

Ask Vogue what shops in your town carry McCallums

## CHIC BACK-STROKES FOR SPRING



These are the rear views of the couturier designs on pages 48 and 49. Designed for sizes: 231—32 to 40; 227—14 to 20; 32 to 38; 229—32 to 40; 230—34 to 42; 228—34 to 42; and 226—34 to 42

## MODERN DIVORCES IN DIET

(CONTINUED FROM PAGE 53)

To make the moulded spinach with creamed mushrooms, the spinach is steamed, drained thoroughly, chopped fine, and seasoned with butter and salt. It is pressed in a buttered ring mould and set in warm water for five minutes. It may then be removed from the mould, placed on a serving plate, and the centre filled with mushrooms.

### PINEAPPLE DESSERT

The top of a pineapple is cut off and the centre scooped out and chopped fine. Strawberries, peaches, grapes, dates, or any fruits in season are mixed with the chopped pineapple and then flavoured with honey. The pineapple shell is filled with the mixture and chilled for at least an hour before serving, so that it will be ice-cold. A perfect accompaniment to be passed with this dessert is cottage cheese.

### SPANISH CHICKEN PIE (served in earthenware casserole)

- 1 Chicken (cut in pieces)
- 1 Large onion
- 1 Small clove garlic, mashed
- 2 Green peppers, Julienne
- 2 Cupfuls canned tomatoes
- 2 Cupfuls ripe olives, sliced
- Salt, pepper, cayenne

The chicken is boiled until tender. The onion and peppers are sautéed, and the tomatoes, garlic, and olives are stirred in with the seasoning. The chicken is added and allowed to simmer for ten minutes. It is placed in a buttered casserole and baked in a moderate oven for one-half hour.

Candied parsnips and broccoli would be a harmonious choice of vegetables to serve with the chicken, and apricot ice a happy ending.

### ROLLED FILLETS OF FLOUNDER

A strip of pimento is placed down the centre of each fillet, and these are then folded over into a roll. Two strips of bacon are wrapped around each piece and fastened with a toothpick. They are baked in a hot oven until the bacon is done.

### GREEN PEASE AND LETTUCE

The pease and lettuce (one head) are put in a saucepan with two table-spoonfuls of butter, one slice of onion, and one cupful of water and cooked over the flame for five minutes, stirring constantly with a fork. The heat is reduced, and the vegetables are allowed to simmer gently until the pease are tender.

### PEACH COMPOTE

Large peaches are baked, and the skins are removed. Raspberry sauce, fresh or canned, is poured over the peaches, and they are served ice-cold.

### STRING-BEANS, CREOLE

The string-beans are baked with one tin of tomato sauce, grated onion, and chopped green pepper, butter, and seasoning. Bread-crumbs and grated cheese may also be added.

Another thing that this system inspires is a new exploration of the vegetable kingdom. Thus, salsify and celery root develop as new finds, and curried vegetables in a casserole are a delicious entrée. Nothing makes vegetables more alluring anyway than to serve them in those French earthenware casseroles that you can find in such attractive shapes at the Bazar Français.

### SALSIFY (OYSTER-PLANT) CROQUETTES

The oyster-plant is steamed and mashed. One beaten egg is added, and the mixture is seasoned with celery salt. Croquettes are shaped, rolled in wholewheat crumbs, and baked or sautéed in butter.

### CELERY ROOT

Celery roots are steamed, peeled, and cut in small pieces. Two teaspoonfuls of finely grated onion are mixed with this, and they are served with a thin cream sauce seasoned with curry powder or melted butter with chopped parsley.

ELIZABETH K. HOLT



Wherever you are...wherever you go...

there is one source of *Beauty* you can depend upon

Whether you have followed the sun to the South, or remained in the North, one thing is certain...you want to be lovely. And loveliness in the Spring, more than at any other time, requires the intervention of Elizabeth Arden.

There are two ways to acquire beauty. You can go to Elizabeth Arden. Or Elizabeth Arden can come to you.

In Miss Arden's Salons in the most important cities here and abroad, you may experience the ineffable thrill of an Elizabeth Arden treatment. Cool, deft fingers soothe each weary nerve, brace each muscle, banish the tiny wrinkles, apply the creams and lotions your skin requires, and perform the final miracle of a lovely make-up to coordinate your face with your costume. It is difficult to conceive of a more profitable way of spending an hour.

Even in half an hour, you may be cleansed, refreshed and revived with a skilful make-up by means of Miss Arden's new Debutante Treatment, an economical delight for the woman whose time is limited. (\$2.50).

In Miss Arden's Preparations you will find the answer to every problem your skin presents. Created by her personally, blended in her own laboratories, Miss Arden's creams, lotions and make-up accessories can be applied at home with sure results, if her instructions are faithfully followed. For complete instructions in the use of Elizabeth Arden's preparations please send for "The Quest of the Beautiful."



*These preparations will promote springtime loveliness:*

*Wherever you are...*

VENETIAN CLEANSING CREAM...Melts into the pores, rids them of dust and impurities, leaves skin soft and receptive. \$1, \$2, \$3, \$6.

VENETIAN ARDENA SKIN TONIC...Tones, firms and whitens the skin and keeps the tissues healthy. Use with and after Cleansing Cream. 85c, \$2, \$3.75, \$9.

ARDENA VELVA CREAM...Keeps the skin smooth and fine-textured without fattening it. \$1, \$2, \$3, \$6.

VENETIAN ORANGE SKIN FOOD...Rounds out wrinkles and hollows and keeps the skin soft and firm. \$1, \$1.75, \$2.75, \$4.25.

HAND CREAM...Prevents chapping, whitens and softens the hands. \$1.

VENETIAN SPECIAL EYE LOTION...Apply with eye-cup, morning and night, to cleanse and tone the eyes and prevent the smarting that results from expo-

sure to sun, snow or wind. \$1, \$2.50.

CREAM ULTRA-AMORETTA...Since the skin is usually quite dry this time of the year, this combination of Amoretta Cream and a delicate oil is the perfect foundation for make-up. White, Special Rachel, Bronze. \$1, \$2.

PROTECTA CREAM...Whether you are South, North, or at home, your skin is subject to severe temperature changes. To protect it from the sun, if you are South; and from the cold and wind, if you are

North...use Protecta Cream faithfully. It gives the skin a superb finish that is waterproof. 4 shades \$3.

SAVON KENOTT TOOTHPASTE...As perfect as you would expect an Elizabeth Arden preparation to be...cleanses the teeth thoroughly and safely. It has a delicious, unique flavor. 50c the tube.

*If you are South...*

IDEAL SUNBURN OIL...Insures a uniform tan. Apply it before bathing and beach-basking to prevent blistering and sun sting. \$6.

★ *ELIZABETH ARDEN* ★

691 FIFTH AVENUE • NEW YORK CITY

LONDON  
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# Age is told by HANDS

**H**ANDS that are plunged in and out of soapy water every day or pound a typewriter—how will they look tonight? Old? Dry, chapped, red or rough? Not if you use Italian Balm, the original skin softener.

This rich skin-penetrating liquid keeps your skin smooth and soft—in spite of cold, winter weather, housework or office work. No home-made or store-made lotion can approach its speed, its thoroughness or its widely known economy.

Italian Balm is blended in a secret, imported process. Finest, scientifically selected skin-softening ingredients, many imported

from tropical lands, make it *different* in every way.

Prescribed more than 30 years ago for Canada's winter-loving women—by an internationally famous skin specialist. Today not only the largest seller in Canada but also in thousands of cities, coast-to-coast, in the States.

Absolutely safe. No caustic astringents or irritating bleaches. Only 5% alcohol; cannot dry the skin. At drug and department stores in 35c, 60c and \$1.00 bottles—each a long-lasting, economical supply. CAMPANA CORPORATION, BATAVIA, ILLINOIS

## New Package

Green and white and wrapped in cellophane, the package and bottle containing Italian Balm have been re-styled. Coast-to-coast—in drug and department stores—the original skin softener makes its bow in this crisp, sparkling, new dress—look for it.



*Campana's*  
**ITALIAN  
BALM**

THE ORIGINAL SKIN SOFTENER

**TUNE IN**—Monday nights, Sax Rohmer's "Fu Manchu" mystery dramas over Columbia network, 8:45 E. T., 7:45 C. T.—Friday nights, "First Nighter" plays from "The Little Theatre off Times Square", over N. B. C. coast-to-coast network. 9:00 E. T., 8:00 C. T., 7:00 M. T., 6:00 P. T.

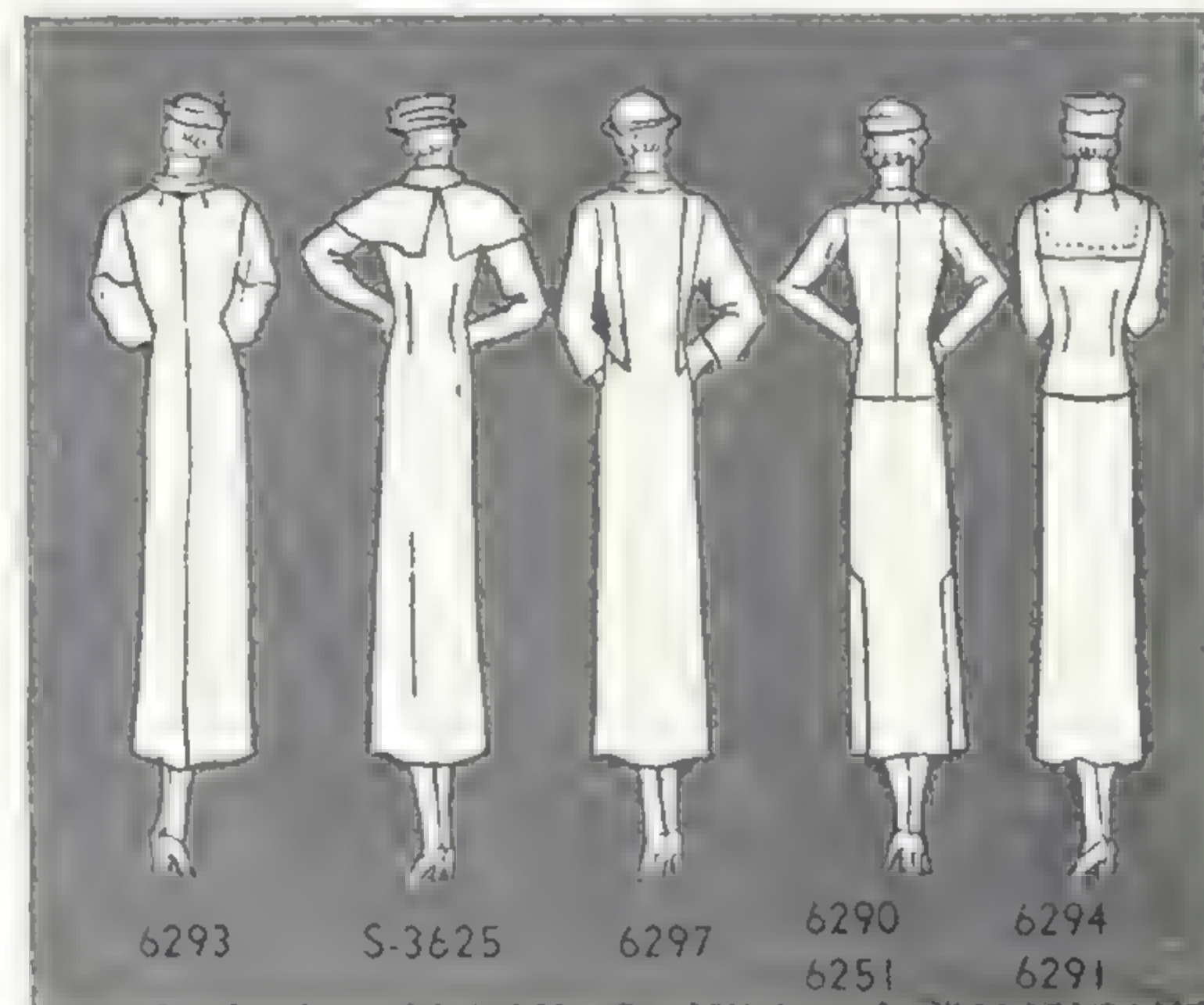
**"AMERICA'S MOST ECONOMICAL SKIN PROTECTOR"**

## ANOTHER SLANT ON SPRING FASHIONS



REDINGOTE No. 6297—This is the way the redingote costume on page 66 looks when you take off the coat. Designed for sizes 34 to 44

Below are back views of all the models on page 66. Their sleeves, shoulder interest, and long, slim lines are worth noting



## BEAUTY, FIRST-CLASS

(CONTINUED FROM PAGE 46)

where you just sit and steam (and reduce) and become pure of body as well as soul amidst beautiful green tiles and Cunard lions and reclining chairs. There are that hose massage (also for reducing) known as the Scotch douche, and grand Swedish massage, and showers where you can be scrubbed while you are lying down, and a rest room where you relax and count your new beauties and your lost pounds.

While all these foundations are being laid for new energy, it is nice to know that there are also people on board to help in the business of keeping you currently well groomed. Life on the sea is notoriously hard on coiffures, and time was when ladies were heard to say they would rather go wave-less than trust the hair upon their heads to the ship's hair-dresser. But that was time *was*. Now, you can get yourself a good wave and practically anything else you want on board ship. On the big steamers of the French Line, the salons are under the direction of Jules et Étienne, the Paris coiffeurs, with one of their master hair-dressers in charge of each. Not only can you have your hair done well, but eyebrows shaped, fingers manicured, and toes pedicured, and,

in true and satisfactory Paris fashion, without moving one step from your own cabin, if you so prefer. If you run out of perfume, you can always get some Chanel in these shops.

And, about the face—which at the end of all this should be able to launch at least another thousand ships. If you are on the *Santa Paula*, one of the new boats that the Grace Line has been launching so lavishly, your face is in luck, for it can have a Dorothy Gray facial treatment every day of the sixteen days it takes this enchanting boat to reach California. If not every, then every second or third day, for never was there a more perfect time to give your skin a concentrated lot of excellent attention than on such trips as these. The treatments are available on all of the new Grace Line steamers, and they can be purchased in a series, just as in the Dorothy Gray salons, which makes it sure that you will take them, and makes them less expensive, too.

Thus, my beauties, are the natural forces of the salt air (provided gratis by the sea) and the leisurely life aboard ship augmented by practically everything you could get on shore to provide you a Cure, as well as a Bon Voyage.

Vogue will be glad to send you upon request a booklet, "Give Beauty a Hand," which discusses the care and beautifying of the hands, arms, and finger-nails. Address Vogue's Beauty Editor, Graybar Building, Lexington at Forty-Third Street, New York City



## SHOP-HOUND

(CONTINUED FROM PAGE 63)

• And now, about our little friend at the end of the leash. After his summer plans have been determined, it's a good idea to go to Saks-Fifth Avenue and look over the doggy equipment. If he is to have a paradise of a free summer, his only need will be an identification chain to hang around his neck, a very tailored one, to carry his licence and address. But if he is planning to stay in town for a while, he had better have some new harnesses and leashes and rain-coats and shoes. A Welsh terrier friend of mine is the proud possessor of a pair of Saks' three-eyelet chamois Oxfords. He wears them when motoring, so that he can hang out the window and feel the breeze in his whiskers without scratching the side of the car. A smart leash for a smallish dog not given to leash chewing is one made of black webbed tape trimmed with white kid. Round yellow patent leather collars and leashes are perfect for gay little dogs, but I can't help be-

lieving that sober-minded Scotties and Sealyhams prefer the less conspicuous black and brown. As for the bath question, a marvellous device for preventing the mad dripping dash about the house is a stout chenille bath bag with a zipper. Pop in the dog, pull the zipper, rub like mad, and the job is done. The dog department at Saks-Fifth Avenue should have a special dispensation from the S. P. C. A. The other day, a customer came in and asked for a whip, and the buyer withered him with a glance and said "I am sorry, sir, but we don't carry whips."

• George Bernard Company, Inc. has a spring collection of evening dresses that is something to go home and dream about. I saw the things as they emerged from the workroom and was particularly captivated by the effective treatment of chiffon and beads. Emmett Joyce, who designs clothes especially for George Bernard, Inc. has made a (Continued on page 86)

## SEEN ON THE STAGE

(CONTINUED FROM PAGE 51)

enjoyment of an evening in the theatre. They are too fascinated by Cohan, the Charlie Chaplin of the stage, the theatre's great gamin—and most lovable and beloved actor. He enjoys every moment he is on the stage, and so does his audience. Behind the footlights, he loses all self-consciousness, "lets himself go," and the people "out front" do the same. He is one with them—on their side.

The play is based on the idea that people rush and go in circles, while pigeons are in no hurry and yet fly straight to their objectives. Although the comedy does not reveal even the identity of the hero, it manages by some necromancy to be continuously diverting.

"Pigeons and People" is audacious, irreverent, upside down, a typical product of the real-life playboy of the western world. Although the program modestly informs the world that "America Presents" his comedy, Broadway, which knows, maintains that Cohan himself is presenting it. He is thus author—star—producer.

## "WE, THE PEOPLE"

A week after the début of "Pigeons and People," Elmer Rice, our other prominent author-producer, offered his latest drama to mankind. Grim, humourless, violent, "We, the People" attempts to portray the tragedy of the bourgeoisie and the proletariat caused by the wickedness of the capitalists. If one were convinced by this play, he would leave the stately Empire Theatre believing that every person who possesses any money is a villain and every one else sweet and noble. That does not happen for many obvious reasons, the chief theatrical one being that Rice is so extreme he negates his contention. Everybody knows that the colour of human beings is not unrelieved black or white.

The drama fails also as playwriting. It is in twenty scenes, several of which could and should be eliminated; it exercises no selection—it contains all sorts of people and things from a pig

sticker to a nominee for the Presidency, a welter of plots, a tirade setting forth how capitalist America has scourged Haiti, our evil social attitude towards Jews. The auditor's mind frequently strays from the play—he wonders how the ghosts of the New York playhouse with the most aristocratic traditions would behave if they were present: Would they gnash their teeth or hide their faces in shame or summon the censor or laugh gaily?

From a cast of more than fifty, Eleanor Phelps, as a school-teacher and daughter of a labourer, stands out. She plays with conviction and with the kind of repression that at once hurts and endears. Herbert Rudley, Ralph Theadore, Katherine Emmet, Valerie Valaire, William Ingersoll, and Frank Wilson do much with the little the author has given them.

## "STYLES IN ACTING"

During the fortnight, Dorothy Sands, the famous mime, made her first New York appearance of the season after a transcontinental tour. She calls her present program "Styles in Acting"—illustrations of the methods and manner of acting from Congreve's and Dryden's eighteenth century to Shaw's "Candida" in the late nineteenth, thence to an imitation of Pauline Lord in O'Neill's "Anna Christie," and ending with her idea of the way Haidee Wright, Ethel Barrymore, Laurette Taylor, Mae West, Lillian Gish, Lenore Ulric, and Nazimova would play the sleep-walking scene from "Macbeth."

Miss Sands' art—the combination of sharp observation, profound humour, and the power to blend and project the two—ripens with the years. She now is supreme in her field. She, Ruth Draper, and Cornelia Skinner are the three *diseases* of the first rank in our theatre—each different from the others. Miss Sands, who "shows up" histrionism in various periods, is unique in her chosen métier. She shows what acting was, is, and, in herself, what it may become.



# France

for new scenes and new interests . . . not the usual faces and amusements of your favorite resort . . . but PARIS ▲ Your aperitif at a tiny sidewalk table, a book mart along the Seine, Versailles and its glamorous past . . . Le Touquet and La Baule for week-ends ▲ Rouen with its blue roofs massing under pointed Gothic towers and silver-toned bells . . . the fashionable seaside resorts of Deauville, Dinard and Biarritz . . . Saint Malo, once a walled city of the pirates . . . curious Carnac of the Druid stones ▲ Down the Loire to Chambord, an architectural marvel of the Renaissance . . . Orleans, of the time of Caesar, the capital of the Carnute people where centuries later Jeanne d'Arc met her King ▲ Renew your strength and youth at the Spas of Vichy, Aix les Bains and Vittel . . . the majestic forests of the Vosges . . . Alsace, land of storks . . . Strassburg and Colmar ▲ Cannes, Nice, Monaco, Monte Carlo flaunt a luxurious sub-tropical beauty along that Azure Sea with Corsica sitting under a cloudless sky . . . and far above, rugged mountains tower into sparkling Alpine glaciers ▲ The finest trains and motor buses (tariffs at low ebb) through roads our ancestors traveled when the middle ages were young . . . a holiday that brings magnificent rewards in health and verve . . . a college course that no one ever slunks ▲ Your travel agency has brochures that are little journeys in themselves.

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Hattie Carnegie

FORTY-TWO EAST FORTY-NINTH STREET • NEW YORK



COMETTO, TORINO

The Tower Hotel, a marvellous engineering feat, has a central hall with a winding gallery, on to which open small, compartment-like bedrooms. Another view of this hotel appears on page 42

## SESTRIÈRES

(CONTINUED FROM PAGE 43)

Moritz so popular. But, at dinner, the women were dressed rather elaborately, and the men wore dinner-jackets. Everything about dinner was formal. The company was seated at several big tables, with various members of the hosts' family presiding at each the host at one, the hostess at another, her uncles, the Marquis de Bourbon del Monte and Signor Nasi, and her brother, Prince San Faustino, doing the honours at the other tables.

The table decorations were lovely—pine-cones and fir-boughs (I am told by those who arrived here before me that they are just as lovely every night). The food was delicious, and I had a new dish—a sort of thin Welsh rarebit with black truffles (I say black truffles, because there are also white truffles in these mountains, something I have never seen before), and all the wines served at dinner came from the countryside—a delicious white wine, two sorts of red wines, and a sweet wine, like Marsala, at the end.

The hotel, being of ultramodern construction, has a great deal of glass, and after dinner, when the lights were turned down in the circular dining-room, the moonlit scenery spread out beyond the big windows was very beautiful. It gave one the sensation of sailing over the top of the world while dining in a huge Zeppelin.

WEDNESDAY: The Crown Prince (the Prince of Piedmont) is the latest arrival. He appeared at lunch, having already been out before lunch on skis (at which he is very good), and we were duly presented. Only the people asked to sit at his table, the women having been notified in advance, were placed, at this meal.

After lunch, we went to the top of the mountain in the funicular to see the Crown Prince take off on skis. I was the cause of a very embarrassing moment (to me), when we were shut into this cage, which is pulled up the mountain on a cable. My fur-lined ski jacket, which had been in camphor all the year, smelled to high heaven, and the Prince, who was talking to a group at my end of the car, was forced to move to the other end. Everybody

made fun of me, and worse still, the man in charge of the car wouldn't allow too many people to go to one end, so they had to draw lots, so to speak, as to who should put up with me until we got to the top. Once in the open air, I found myself not so unpopular.


I had my kodak with me, and the Prince gave me permission to photograph him at the take-off. Unfortunately, as we took the first photograph, he fell—a thing he rarely does. I don't wonder, for he was surrounded by clicking cameras, like the Prince of Wales when he plays golf—and I should think nothing could put one off more than that. But the Prince has such charming manners that no one felt ill at ease because of the incident.

Dinner to-night was very formal, and we were all seated in our right places. It is very difficult to do this sort of seating, because so many people have the right to a place next to the Prince. It is all discussed beforehand, and, by alternating, the most important people will get their turn. To-night, the Princess Guy de Faucigny-Lucinge was on his right and Nina de Polignac on his left. He, of course, was the host, which is the proper procedure when Royalty comes as a guest. All this sort of thing is very seriously considered over here, and heaven help those who get it wrong!

Just before dinner, the Prince's cousin, the Duke d'Aosta, appeared—the most magnificent specimen of man I have ever seen, seven feet tall and very handsome. You can imagine what a favourite he is with the women, and the men, too, admire and like him. His appearance produced an electrical effect. He was dressed in the mess-jacket of a Flight Commander, with a whole string of decorations, and he wore very simple gold studs in his shirt, while the Crown Prince (in a dinner-jacket) wore the biggest and finest single pink-grey pearl in his shirt-front that I have ever seen.

After dinner, we stood about having our coffee and liqueurs. For some reason, Royalty stands, but never sits; so we (Continued on page 76)





## Is this YOUR picture?

... the picture of an attractive girl ready, without warning, to have the town's smartest bachelor presented to you? Never a worry, an embarrassing doubt, about how your complexion looks at that moment?

Such poise *can be yours*, you know! There is a Face Powder that flatters your complexion by its utterly true tone values, that doesn't betray a shiny nose or brow, and that is really invisible to close-up scrutiny!

Its name? Coty! Coty presents a true tone for *every* complexion. Each has a delightful *warmth* and rich depth. None has the flatness of color you see in ordinary face powders. Your *individual* Coty Powder tone will never give you a "made-up" look!

Choose *your favorite* from among the *twelve* pure and fragrant tones Coty *blends*. Be sure to look for the powder-puff box!



THE PERFECT FACE POWDER






# Cross Patch Plaids



## PECK & PECK



To the fine old heraldic patterns of the plaid clan, Peck & Peck add a new Design for Smartness— Cross-Patch Plaid—with adventurous checks rampant on a field of white flannel.  Exclusive, as usual with Peck & Peck. Checks of brown-and-yellow, black-and-gray or two shades of blue.  The cape \$19.75; the skirt, \$12.75; the blouse, \$10; the hat, \$10.

FIFTH AVENUE, NEW YORK

WHITE PLAINS CHICAGO BOSTON NORTHAMPTON  
DETROIT MINNEAPOLIS ST. LOUIS PHILADELPHIA

## SESTRIÈRES

(CONTINUED FROM PAGE 74)

continued to stand in the ballroom during the dancing—which was very tiring, except for the lucky women selected by the Princes to talk to during the evening.

FRIDAY: The Crown Prince left this morning, after an early run on skis, en route to Rome, where he will attend the Colonna wedding. No one talks of anything else here. The Princess Colonna's daughter is to be married with the same ancestral pomp and ceremony as that of a Colonna princess married three hundred years ago. The wedding will take place in the Colonna Palace in Rome, which is one of the most beautiful houses in the world. For the evening reception before the marriage, the house will be lit by some forty thousand candles, and all the reception-rooms, as well as the galleries, will be open. The great gallery is unbelievably beautiful. It is in this room that a cannon-ball, dropped in through the window during the last siege of the Papal State, is embedded in the floor, for every one to look at with curiosity.

The Duke d'Aosta is still here and came in this morning from skiing dressed in white whipcord trousers and a white silk shirt opened at the neck, with sleeves rolled up above the elbows—causing cries of admiration from all the ladies. He went in to lunch in his silk shirt and created an air of informality that resulted in our sitting down comfortably after lunch to enjoy our coffee. At about three, he started off for Turin, and, while his departure was not exactly royal, it certainly had an air! Dressed just as he was, he took his car over from the chauffeur, seated one of the Italian ladies in the front seat beside him, loaded up his car inside and out with skis (his valet crawling in the back with the luggage), and, amid yells and cheers, started off at fifty miles an hour. "A great guy," is the only way to describe him—though I don't suppose it is the most elegant manner of speaking of Royalty.

I forgot to mention that last night, after dinner, the Count Canevaro (an amateur photographer and a rival of mine) and I organized a "sitting" in the bar, with reflector lamps, and made all the beauties sit for us. This was my first experience with indoor photographs at night, and it was so successful (because, mind you, they were not flash-light photographs), that every one now wants to sit for us. We had two wonderful subjects, the dark-haired Greek-like beauty, Countess di Visconti di Modrone, and the "blond Venus," Princess Bismarck, who arrived yesterday (her husband is at the German Embassy in London, and she is much admired there). Everybody is now keeping scrap-books of snap-shots. It has become the latest fashion. We trade photographs just as people trade stamps—I will give you my good ones if you give me yours.

SATURDAY: This morning, I went on my first tour of the "Tower" hotel, and it was most interesting. It really is a tower, with an inclined circular gallery or ramp mounting to the roof, instead of a staircase. Opening onto this gallery are tiny rooms, each with its little square window, which are

modelled after an oversized compartment in a *wagon-lit*. This hotel was built to house, at a minimum price, the young Italians who come for skiing, but do not demand the most sophisticated luxury. Each little room is perfectly equipped with a wash-basin, sufficient locker space for people who do not dress for dinner, bookshelves, writing-desk, telephone, and even a radio. There are no private baths, all the baths being concentrated in the basement of the hotel, as in a German cure. The rooms are a marvel of ingenuity and very attractive, because, when the beds are made up, they look like sofas in the niches of a private car. All this means that people can stay here for about one dollar and a half a day, food included, on a remote mountain top where some of the best skiing in the world is to be had.

To-night, everybody was very much dressed up for dinner. The Italian women are very handsome, and all of them extremely well dressed; incidentally, most of them are dressed by Vionnet, who, they seem to think, suits their particular style—and she does. They have lovely jewels, many of them in old-fashioned settings; to-night, the Countess di Visconti di Modrone wore bracelets made of sprays of flowers in diamonds and pearls—designed, undoubtedly, once upon a time, to be worn in the hair.

The table decorations to-night were ears of golden corn, small squashes, gourds, and green tangerines. Every day for lunch, the tables are covered with dozens of pots of strangely shaped cactus plants, some of them in flower. Everything has been thought of, for Virginia Agnelli is one of the best organizers I have ever known. Imagine the work of having a house-party for a hundred people (the number to which we have grown)! And imagine taking over a strange house, the size of this hotel, and having the party go off perfectly, as though one had always lived there! Of course, in addition to the hotel staff, our hostess has many of her own servants—but it is a job, nevertheless.

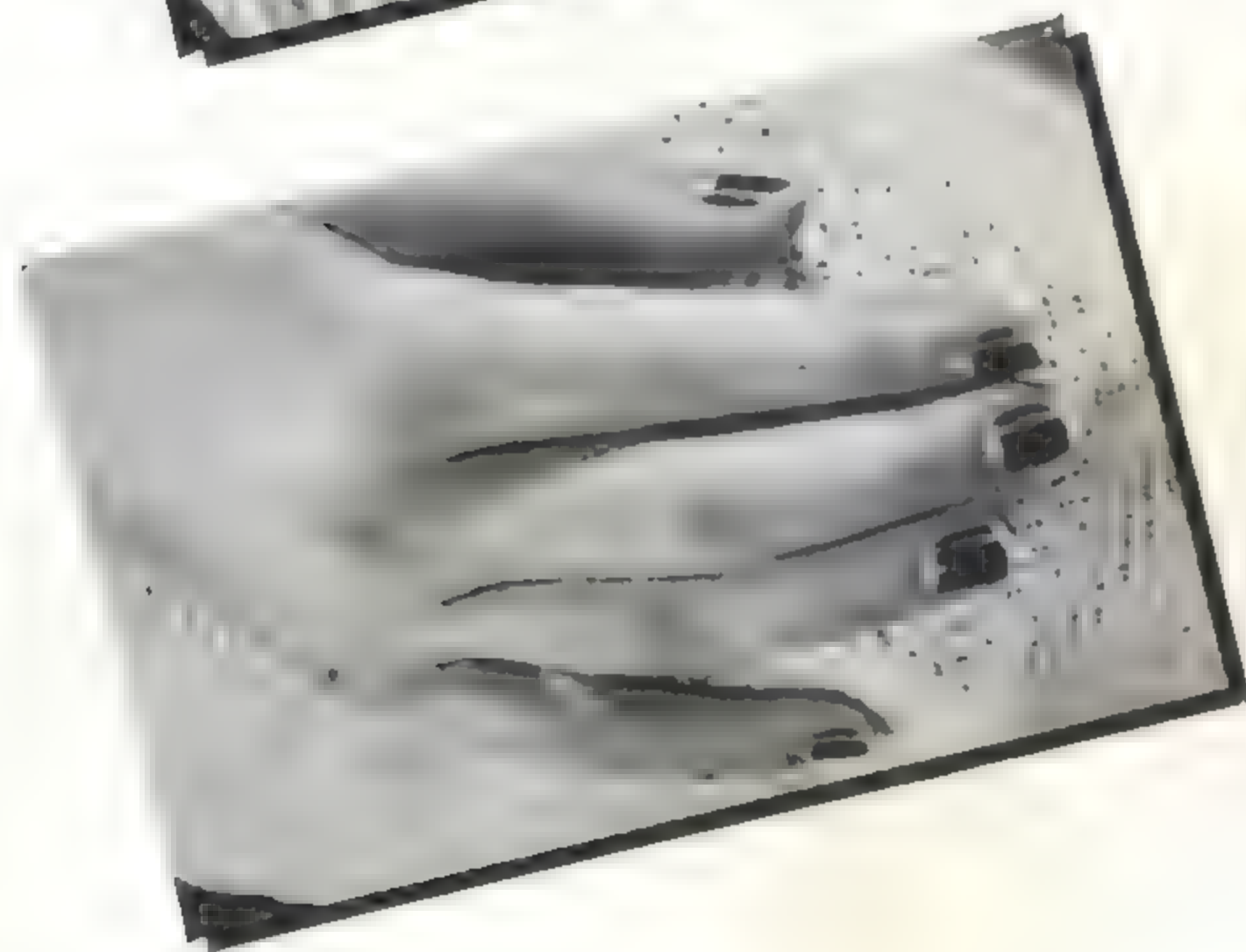
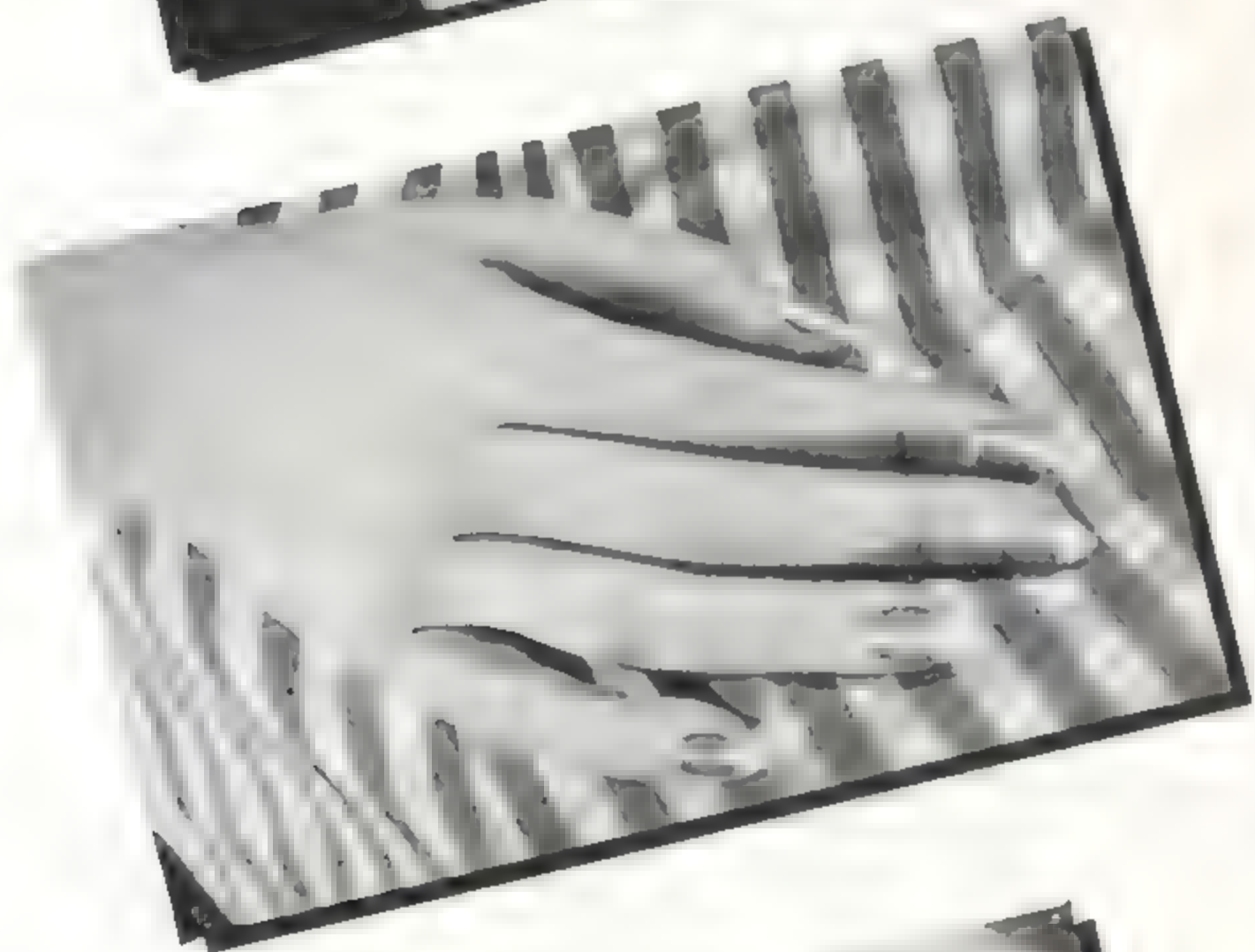
All the children over ten years of age were allowed to stay up for dinner to-night and dined in the gallery beyond the dining-room, so that they could take part in the treasure-hunt later. Before dinner, I found a tiny tot who, as she naively told us, was "supposed to be in bed," hiding from her mother in the big fireplace that had not yet been lighted. We rescued her and hid her somewhere else, as she had already soiled the ruffles of her white dress. How she had stolen away from her nurse and dressed herself, even to a blue bow in her hair, nobody knew. But she was in on the treasure-hunt and was only discovered by her fond parent after she had had her fun, assisted by many of us!

I am sorry that, for me, this house-party is over to-morrow. This is undoubtedly the chic new place. Having started off with all the swells in Europe putting their stamp of approval on it, its fame is assured. Not since I stayed with the Potocki at Lansut, in Poland, have I seen such hospitality, such comfort, such skiing, and such sunshine. It is really all too good to be true!

"HIM"



# Both tinted nails and natural on the Ile de France



Miss Nancy Morgan in white skirt and brown striped sweater and Coral nails. For this quaint blue and white check Miss Faith Hollins chose Rose nails. Miss Virginia Kernochan wears Ruby with a red and white costume.

*Natural* just slightly emphasizes the natural pink of your nails. Goes with all costumes, but is best with bright colors—red, blue, bright green, purple, orange and yellow.

*Cardinal* contrasts excitingly with black, white or any of the pale shades. Good with gray or beige . . . the new blue.

*Rose* is a lovely feminine shade you can wear with any color dress, pale or vivid. Subtle and charming with pastel pinks, lavender blues . . . Smart with dark green, black and brown.

*Garnet*, smart with frocks in the new tawny shades, cinnamon brown, black, white, beige, pearl gray or burnt orange.

*Coral*, bewilderingly lovely with white, pale pink, beige, gray, "the blues"—either daytime or evening frocks. Smart with deeper colors if not too intense, black and brown.

*Ruby* (new) is such a real red red, you can wear it with anything when you want to be particularly gay and dashing.

The Smart World which travels on the Ile de France knows all the tricks which make for greater Allure.

One of its favorites is Variety in nail tips. In deck chairs . . . curved over the ship's rail . . . in the Salon . . . you'll see Rose, Coral, Cardinal, Garnet and red, red Ruby finger nails. Each tint just the right accent to the frock.

So, if you're planning on slipping off on a cruise, get prepared! Competition is keen on shipboard. And if you want to be in on all the really exciting things that happen . . . or the Romantic things that Might . . . see that your finger nails are as gay and beckoning as butterflies.

Those Who Know never travel without

their Cutex. For Cutex is made by the World's Manicure Authority. It not only has the most ravishing lot of colors to be found on either side of the Atlantic, but it is one polish which flows on smoothly, evenly and quickly. And Stays On. Without cracking or peeling. When you're ready to change, a dash of Cutex Polish Remover and whisk! it's off—leaving no stain.

If this isn't your year for traveling on boats, you'll still want Cutex for success in your Home Campaigns. Just see how the right color nails will make even year-before-last dresses take on Parisian chic.

**THE COMPLETE CUTEX MANICURE . . .** Scrub nails. Remove the old lifeless cuticle and cleanse nail tips with Cutex Cuticle Remover & Nail Cleanser. Remove old polish with Cutex Polish Remover. Brush on one of the lovely shades of Cutex Liquid Polish—the shade that best suits your costume. Then use Cutex Nail White (Pencil or Cream) and finish with Cutex Cuticle Oil or Cream. After every manicure, and before retiring, massage hands with the new Cutex Hand Cream.

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2 shades of Cutex  
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4 other manicure  
essentials for 12¢

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I enclose 12¢ for the new Cutex Manicure Set, which includes Natural Liquid Polish and one other shade which I have checked . . . ☐ Rose ☐ Coral ☐ Cardinal

## Cutex Liquid Polish— Smart . . . Inexpensive



# Unique in the Life of your Fingertips— Peggy Sage's Polish



Your fingertips will flower with new chic and charm the first time you use Peggy Sage's Polish. It's something unique in life's humdrum routine. For you've never seen a polish so incredibly smooth, so perfect to apply, so utterly seductive!

Colors galore to choose from . . . by actual count thirteen . . . from palest pinks for your milder moments through the whole range of brilliance for gayer moods. (Both gay and smart is Peggy Sage's most recent innovation—a new shade

called Chinese Red.) So what could be more fun than giving yourself a Peggy Sage manicure, at home?

And have no fear of copyists! Peggy Sage shades are *exclusive*. Clear as crystal on your nails—or no matter how deep, they won't discolor your fingers.

When your wish for wings—to carry you to the famous Peggy Sage Salon—goes unanswered, just turn in at one of your better shops. Ask for the Peggy Sage Manicure accessories—and enjoy a Salon manicure by proxy.

● Liquid Polish in exclusive Peggy Sage Shades . . . \$1.00  
"Set of Two" with Polish and Polish Remover . . . \$1.50



● Cuticle Remover \$.75  
Cuticle Oil . . . \$.75  
Hand Smoother and Softener Cream \$1.00  
Cuticle Cream . \$.75  
Hand Lotion . \$1.00

## Peggy Sage

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"Where the Smart World Acquires Smart Hands"

PEGGY SAGE, 50 EAST 57th STREET, NEW YORK

## SOUND AND SENSE

(CONTINUED FROM PAGE 34)

It is difficult to lay down any rigid rules about the beauty of speech in our country where young Gwendolyn and her taxi driver use the same vocal currency. It is amazing how far below par the vowel has sunk among the "intelligentsia." Yet back of the various accents and manners of speaking, however assiduously cultivated or carefully concealed, one's true personality is revealed. You can go to good schools for voice improvement, acquire an accent, but, if you are self-conscious, insincere, or a snob, your voice betrays you. Likewise, if you are a gentlewoman or an artist, the voice reveals your inmost quality.

There is a French proverb which says, "The dress should reveal the lady, but not the person." The voice does both. I know your environment from your accent. I know how you feel from your sound.

It is obvious that women to-day do not realize that a voice with musical cadence is part of a woman's charm. Listen to the debutante talking about the most trivial or serious things. Everything is perfectly D-I-V-I-N-E, absolutely M-A-R-vellous, simply PERFECT, sometimes "poifect," in good New Yorkese. The fashionable breed of dog, a Beethoven symphony, the rumba, Greta Garbo are all "perfectly divine."

We speak without colour because, in our every-day life, there is not enough sense of the importance of true expression through the voice. We talk on a few hard-worked notes and scream at the top of our voices in crowded places. We are more used to noise than to the melody of speech.

### THE TECHNIQUE OF SPEECH

The technique of good speech requires an understanding of the science of phonetics, which is as exact and demanding as that of mathematics. We have twelve vowel sounds in English, five tuned consonants, two half-tuned consonants, and the heard sounds of T, S, F, and P. Of the twelve vowel sounds, there are five primary vowels: A, E, I, O, and U. We have the variations in their sounds as in the vowels used in the following words: meen, main, man, men, mun, maun, moon, moan, mawn. Only one of the primary vowels is pronounced as a pure vowel, namely "ee."

In giving lectures at a well-known university school of the theatre, I found young people there from every state in the Union, and there were not two of those young men and women who used the same fundamental vowel sound. They spoke with the various local accents of Boston, Saint Louis,

Tennessee, Kansas, and New York, and yet they made sense!

But imagine a production of "Hamlet" read with the various accents of forty-eight states, or in broad Scotch or Irish brogue. It would become comic. The original intention of Shakespeare's tragedy would be lost in a distortion of sound and sense. The careless habits of a lifetime, which are reflected in our every-day speech, can only be corrected by the most careful ear training, self-study, and listening to others, by improving the pattern of the vowels, by speaking on a low pitch.

### THE TWO R'S

Avoid over-emphasizing or ignoring the consonants. The letter R, for instance, is the chief offender when incorrectly used. The following rule is infallible: in words ending in R or in which it is used to prolong the vowel, such as star, bar, far, lore, and bore, the R is not emphasized. In words with a short vowel, such as hurry, flurry, marry, or merry, it is heard.

Reading aloud for fifteen minutes a day will enlarge one's use of words sixty per cent. in three months. Deep, rhythmic breathing and perfect vowels are the principles underlying perfect speaking. The breathing used in swimming is the best for speaking. Breathe through the nose, then speak on the outgoing breath. This will improve the tone of one's voice in a short time. It will relieve the tension on the throat and is the most effectual way to relaxed, rhythmic, musical speaking.

The real coming of age of an individual is the conscious use of his power in any situation in life. Speak into the microphone without breaking the needle! Be angry and keep your voice on a low pitch!

The use of words is a brain process. Sound making is instinctive, like the cry of the new-born child, and is controlled by breathing. Uncontrolled speech indicates a lack of co-ordination between the brain and the breath.

Controlled speech is a gauge of power. It unfetters your personal sound in the realm of language and reveals the melody of your real self. Then would not a man's tribute to women be what Florizel says to Perdita in "The Winter's Tale":

"When you do dance, I wish you a Wave o' the sea, that you might ever Do nothing but that. . . .  
When you speak, sweet,  
I'd have you do it ever."

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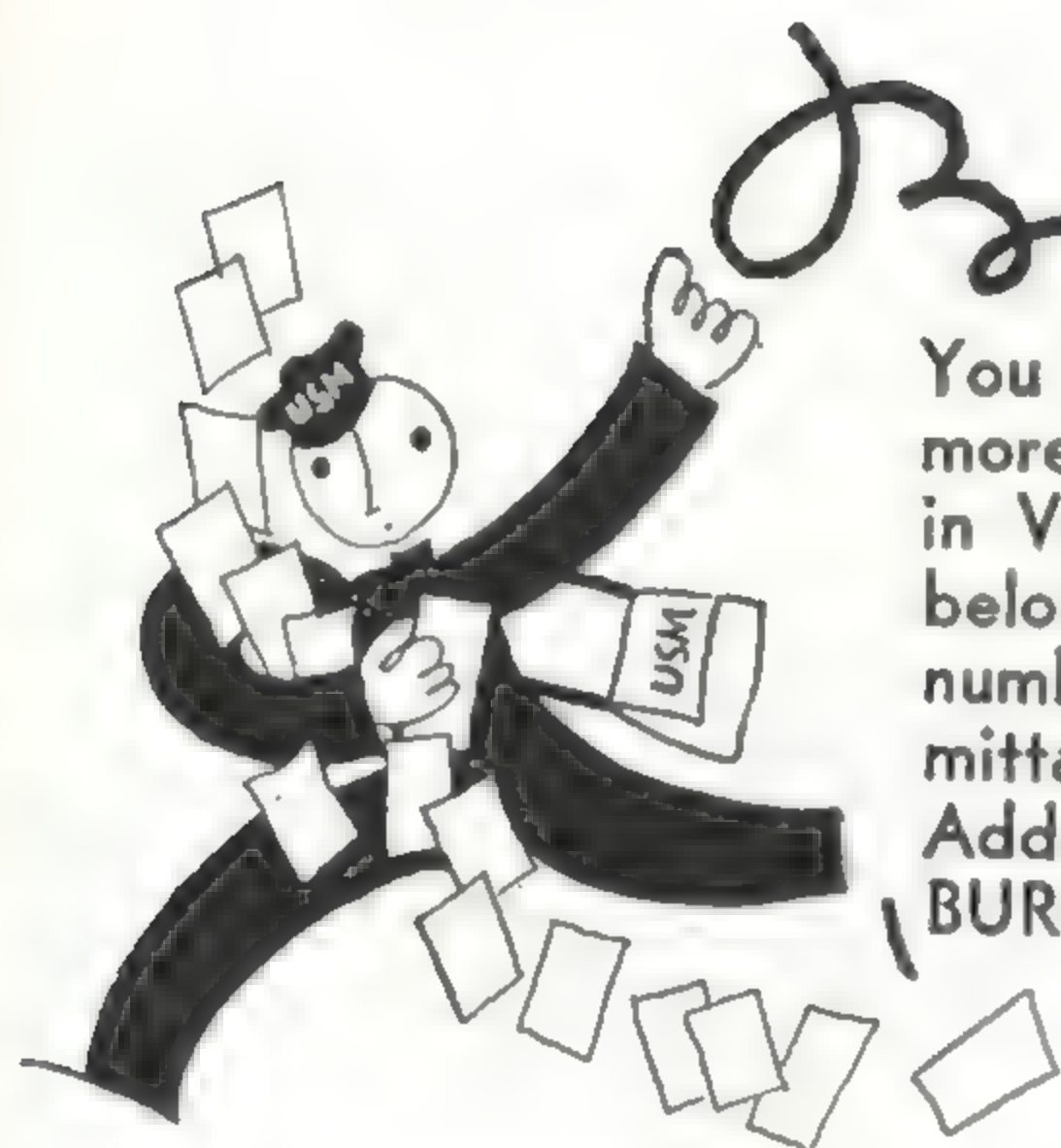
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The white-and-brown flowered paper and the one with flowers and lozenges in violet and pink on a white ground are from Margaret Owen, Inc. The seascape, taken from an old document, is from Thomas Strahan

## WALLS IN BLOOM

(CONTINUED FROM PAGE 45)

Imported papers show a great variety of inspiration, many of them having been reproduced from old fragments, and others from American designs. One of these is a diverting mélange of Southern scenes depicting in scarlet on a white ground, palms, cabins, and workers in the cotton fields. Another of this family is composed of Texan motifs, corrals and cowboys for the amusement of small boys and their fathers.

Since there is in almost every house at least one room that demands a more sober treatment, Congoleum-Nairn has developed a plastic wall-covering called Sealex, which imitates perfectly the fine pattern and texture of walnut and of various marbles. This treatment of a wall establishes a permanent finish capable of many variations. Pilasters of dark marble against a wall in a lighter tone will provide a solid architectural effect for an otherwise undistinguished foyer

or hall, and the application of wood mouldings to a wall treated with the walnut variety of Sealex will provide a small library with the dignity and permanence of panelled wood, at a comparatively low cost.

The extremely effective black paper shown on this page has reserves showing seascapes in 1840 baroque frames. This pattern may be had in many colour schemes, soft tones predominating. Above it are shown two papers of foreign origin, one with flowers and lozenges in violet and soft pink on a white ground, a most original scheme, and another of delicately traced vines and flowers in white on chalky-brown. Both these papers suggest by their small scale the little rooms of a simple country house with furniture of rustic, but dignified design. It is the country house, after all, which takes most kindly to the freshness of paper—and to the mingled odours in the spring of wet paste and white lilacs.

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ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

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## THE GRACES

(CONTINUED FROM PAGE 35)

perfect hair, because women with unnoteworthy hair have been beautiful; nor perfect figures, because women with imperfect ones have been beautiful. Not even perfect skin, eyes, teeth, or nose, because, conversely, a woman can possess all of these and yet not be beautiful.

No, the secret of beauty is not all in the skilful patting of creams or rubbing of ointments; not even in superlative dress. The secret is rhythm: an inner rhythm that produces an outer grace. And no woman without this outer grace can be truly beautiful. Just as no painting and no statue that is not based on the principle of harmony (rhythm, unity—they all refer to one another) can be said to contain beauty.

## EMBODIMENT OF RHYTHM

What is this rhythm?, you ask. And how is it attainable? Rather than define again, look and see where rhythm resides. Turn back to pages 34 and 35 and study the three women that Cecil Beaton has photographed. Note the unstudied grace of Lady Castle-rosse, who is photographed in a Mainbocher dress and against an all-white background, at Syrie, Mrs. Maugham's London shop. And note the grace with which the Hon. Mrs. Richard Norton reclines on a sofa, and the poise and simplicity of Miss Penelope Dudley Ward. Imagine them moving. As they walk into a room, their heads will be held high, the line of their dresses will be a continuous and flowing one, there will be no break, no incoherence in their gestures. They will sit calmly and with unconcern, and—as if by magic—their gowns will fall in sculptural folds; and every movement of their hands, arms, and legs will seem to have the rightness, the inevitability, of a work of art.

It is these women, who walk in a sort of inaudible music, who catch the breath and call forth the true word "beautiful." They are not conscious of their grace, in the sense that some of our forbears were—who thought that grace consisted of the crooking of the little finger and the out-pointing of toes; nor unconscious of it, like the coltish young girl who bounds into the room and hurls herself, sprawling, on the couch.

## THINK BEAUTY!

Like all human qualities, grace is one part mind (or spirit) and one part flesh. A woman who is unsure of herself is seldom graceful: she will stumble over rugs, pluck at her skirt, pull at her hair, make a thousand inessential movements out of sheer nervousness. There is, perhaps, nothing so damaging to poise as a sense of inferiority: down goes the head, down droop the shoulders, the whole body is stricken with it, and all rhythm impeded.

So—seekers of grace—be sure of yourself, be proud. Not arrogant, not high-hat, just proud. When you walk into a room of strangers, think rather of what you possess than of what you may lack.

On the other hand, super-consciousness of self is equally ruinous. The woman who is acutely—and proudly—aware of her clothes is more apt to be affected and artificial than graceful. This, incidentally, is a sin attributed to most American women by most European men. The woman who insists every moment that you know that *she* knows that you know she is beautiful—well, that lady has already fallen a bit from grace. The truly beautiful woman is not hounded by the necessity of making every one realize the fact. Her beauty is a radiance inherent in her being, not a light that can be turned on and off to suit her surroundings.

As for the purely physical side of grace, it would seem that limberness played the largest part. A limber body is a fluent one, a stiff one is harsh and staccato. So, logically, whoever wishes to be graceful must be trained in the ways of easy motion as early as possible, and as late. Not "one, two, three, up, down, sideways," nor dumbbells, nor rowing-machines. Nor all or any of the sports, necessarily. They will make you healthy, but—oddly enough—health is not enough, and the healthiest women in the world are apt to be the least graceful, except perhaps in the specific performance of their sport.

## GRACE IN ACTION

Since rhythm is the secret of grace, music should enter in its attainment. And there we come to the dance. Any dance, really—folk, ballet, tap-dance, ballroom. Any but certain modern schools of Terpsichore who make the dance a cerebral effort instead of an expression of joy and vitality. Dancing is one of the most painless methods in the world for defeating the bodily enemies of grace—the sagging stomach, the listless shoulders, the stiff and creaking joints. Or, if dancing displeases you, swimming. Consider the fish and its superlative grace! You can't be a good swimmer if your movements are uncoordinated and jerky. Then, there are ladies who will show you how to stand, sit, walk, and relax.

This *apologia* for grace does not in any way mean to minimize the importance of whatever external aids to beauty you can muster: it's an established fact that Nature and artifice should work hand in hand. But don't be satisfied with a rare and polished surface, or with the smartest clothes, or the loveliest legs: because none of them will count as they should if you hitch and stumble your way through life. Give them their due, then. Acquire grace!

*Don't be silly  
Jean...they're*  
**NOT EXPENSIVE**

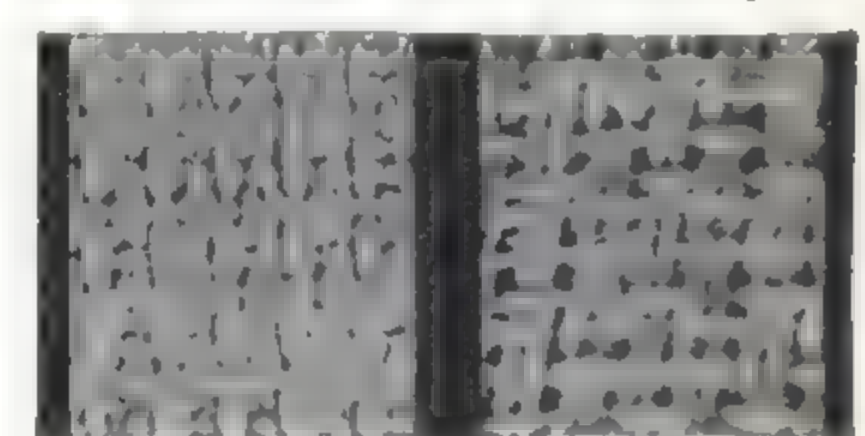
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● by Dorothy Gray

**C**AN YOU recognize her, we wonder. We're sure you would if you lived in New York. For all smart New York knows her.

Little and very, very lovely. Slim and straight as a gallant boy, yet feminine to her finger tips. "A wood nymph who carries all Spring in her face!" a poet once called her.

Surely charm like hers *must* be ageless. But no! For one day she looked in her mirror and saw... little lines under her eyes... crêpiness stealing over her exquisite throat... faint, yet plainly discernible, the beginning of a double chin!

It seemed to have come so suddenly. But she was undaunted. "Let myself drift into frumpy middle age—never!" she cried rebelliously. "Women don't, these days. *Something* can be done!" Where was the best—the very best place—in all New York to go? A clever woman soon told her. "The Dorothy Gray Salon, of course!"

Of course! For at Dorothy Gray's they are *experts* on facial care. Wrinkles, crêpy throat

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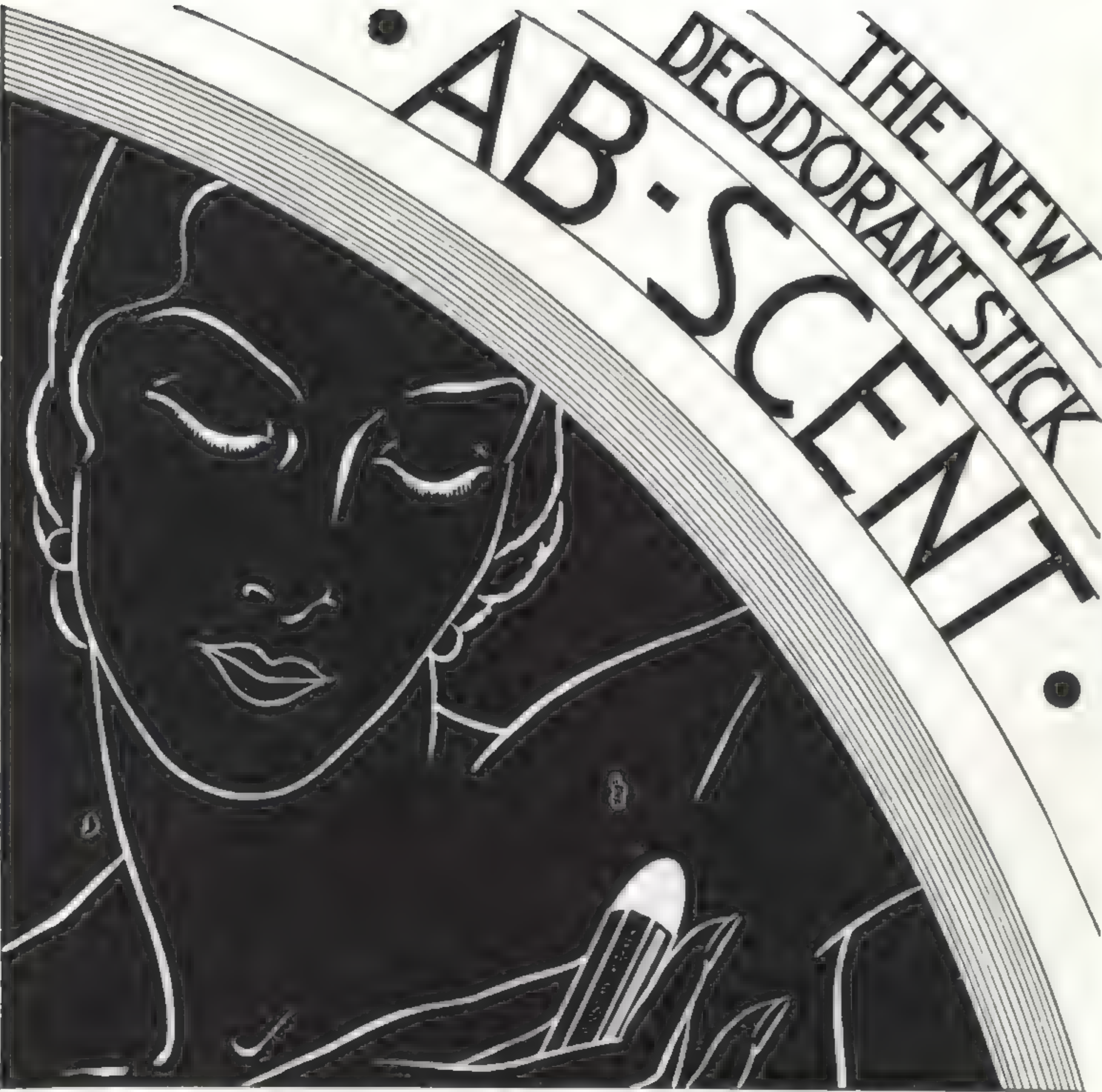
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COURTESY OF JAPAN TOURIST BUREAU



A DEPARTMENT STORE IN TOKYO

KIMONO INTO DÉCOLLETÉ

(CONTINUED FROM PAGE 64)

and sashes, each for a special occasion, each group for a different season. In spring, blue, green, lavender, and grey are usually worn. In summer, cool, refreshing blues and whites are most popular. While brown, dark grey, purple, and black suggest the cold and stormy days of winter.

No Japanese lady ever goes to a funeral without wearing a black kimono and black sash, while weddings, formal visits, shopping, and the innumerable activities of daily life all have their appropriate dress. The shape of the kimono never changes, but each year there is a new design.

A number of Japanese women are being creative in the realm of dress. They study and innovate unusual forms of hand-embroidery, crochet-stitching, and vegetable dyeing (batik work). They evolve new designs in kimonos, slippers, and ornaments to harmonize with modern architecture, the patterns of crowds on Ginza Street, the fashionable ballroom.

It is the house, however, and not the person, that engages most of the decorative talent of women in Japan. The ladies of the upper classes spend hours and hours keeping their rooms in perfect order, according to the seasons, according to the traditions of the family. The moment a guest comes into the house, he judges the taste of the host and hostess; for arranging a room is not a mere matter of money and time and the casual picking up of novelties from the shops; it requires a knowledge of art-history, flower-decoration, tea-ceremony, sand-painting, and, all-embracingly, the principles of grace. In the continuous study of these arts, the Japanese upper-class women spend most of their time, for superiority in taste and knowledge is the real and important quality of a lady in Japanese society.

Flower-arrangement is, in fact, a national passion, and the art most favoured because of its difficulty, as well as its charm. The daughters of well-to-do families spend years trying to master it, and even factory girls are glad to forfeit their scant income and still scantier evening hours experimenting with floral design. A great variety of forms exists, based on the natural growth of bud and branch, on

religious images, and on the whole symbolic pattern of heaven, earth, and man.

Even factory workers get a special bonus and a holiday in cherry-blossom time. If their company fails to give this, they have ample excuse to go on strike. And in the autumn, the season of chrysanthemum and maples, another bonus and holiday are due.

As strong as the tradition of the house and its decoration is the ancient and unalterable tradition of family; the duties to which are paramount in the lives of all Japanese women, high and low. The head of the family controls everything, and all individual needs and interests are subservient to the family unit as a whole. Japanese women spend very little of their money or time on personal tastes.

To her elders and to the masculine members of her family, a Japanese woman owes the utmost deference. The man is undisputed lord. A Japanese lady never enters the dining-room till all the gentlemen are in, and if a male guest arrives late, she rises on his entrance. Wives and daughters help the men of the family on and off with their coats and bow them in and out.

Very often Americans, struck by the complete absence of the dreaded "middle-age spread" in Japan, ask why a Japanese lady never gets stout. She will tell you the secret: "Bow to your husband frequently—you will get real exercise." Would this be a popular way of reducing in America?

So you can see that, after all, the past is the larger half of our "double life." Actually, it is the pastimes of the Japanese woman that have gone through the sea-change of modernization; and not the traditions that regulate her duties. Although she still goes now and then to the native theatre, more and more do the movies give her the rest and forgetfulness she craves. The old Japanese drama—"Kabuki"—is admittedly one of the finest flowers of Japanese culture, but here, too, economy raises its ugly head to threaten doom. Because the celebrated Kabuki actors get a salary ten times larger than the Prime Minister's, people must pay five dollars a seat to weep over a feudal tragedy, while for ten (Continued on page 87)



## SOCIETY SALAD

(CONTINUED FROM PAGE 31)

# Prevent UNDER ARM unpleasantness THIS NEW CONVENIENT WAY

The new EVERSWEET Stick Deodorant! . . . As dainty as your lipstick and just as easy to use. No fuss. No bother. You apply it in a twinkling and it is effective *instantly!*

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104 Emerald Street, Keene, N. H.

**WRIGHT'S  
SILVER CREAM**

Michael Romanoff. And speaking of Prince Mike, who is Harry Gergusson to Ellis Island, meat to the dailies, and charming to meet—this internationalite contends that in all his varied experience (which is something) the lady with the grandest social manner—the grande dame supreme—is a certain Mrs. Mullins from South Brooklyn. Long will Manhattan weep!



**ROBOT HOST AND HOSTESS:** Ah, me—there is no end to the devices thought up these days in the name of entertainment. To Mr. and Mrs. Joseph Thomas's credit must be chalked up just one more completely mad stunt. Weary of the whole business of welcoming guests, they conjured up two wax effigies of themselves, labelled them Host and Hostess, and stood them with outstretched hands to welcome all. Not silent robots either—for out of the mouths of the waxworks (via loudspeakers) came the shouted greeting of the Thomases—more comfortably ensconced up-stairs.



**MYSTERY MAN:** At last, it is solved. Rudolf Kommer (alias Kätchen), mystery man of New York, has been caught red-handed. Every one has been wondering what this cosmopolite did at his daily luncheon at the Colony, surrounded by beauteous females and impressive gentlemen. Well, he gives German lessons. Struggling with *achs* and *lichs*, toiling over verbs, are such city lights as Mrs. Vincent Astor, Mr. Merton Powell, Mr. William Rhineland Stewart, and Mrs. R. Thornton Wilson. And when their lessons are over, Kätchen "confesses" them—that being his second largest industry.



**CURRENT TOILERS:** The fever for study or toil is gripping vast numbers of our so-called leisure class. Not only does Mrs. Wilson occupy herself with German, but, along with Mrs. Thomas Hitchcock and Mrs. Henry Davis, studies sculpturing under one of our more renowned experts. A course in playwriting is something that drags Mrs. Charles H. Marshall up to Columbia every week, while Mrs. John Clark, Mrs. Hugh Fenwick, and Elizabeth Meyer are applying themselves to the history of philosophy at the same institution of learning. Natalie Hays Hammond is labouring in the field of mediaeval miracle plays. Mrs. Sidney Whalen is working at Elsie Cobb Wilson's. Countess Clarita de Forceville is a power at Bergdorf Goodman. And Mr. William H. Woodin, spending his days at the American Car and Foundry, spends what can only be his nights writing music that is performed in Europe and here.



**NIGHTMARES AND ETHER-WAVES:** A bad night in Salzburg gave Harald Kreutzberg, the dancer, a good idea. Out of racking insomnia, it seems, came the "Three Mad Dances" that proved pretty hair-raising to his New York audience this year. The accompaniment of dead-idiot gramophone music played against piano scales only completed the shudder-making. While the climax of eerie-

ness was reached when Mrs. Walter Rosen (of the Rossetti hair) left her seat in the orchestra, stepped on the stage, and proceeded to pluck music out of the air with febrile fingers and the aid of that amazing instrument, the Theremin. Mr. Kreutzberg also designs his own costumes—to the great grief of Baron von Gavernitz who begged the dancer to tell him where he could get a pair of pyjamas exactly like the ones in his Hungarian number.



**THE THRILL OF THE FORTNIGHT** probably goes to Joansy Baragwanath (aged 8) who can boast of having for a beau one glittering afternoon no less a gentleman than Mr. Alexander Woollcott. In honour of her birthday, Mr. Woollcott, playing the rôle of fabled godfather, invited Joansy to see "Alice in Wonderland"—a date almost too breath-taking to contemplate. And as if that wasn't enough to turn an eight-year-old head, Mr. Woollcott drew up to her door in the most magic (and archaic) coach in Manhattan—a story-book hansom with gorgeous red wheels. Two other children, also, have thrills in store for them these days: the sons of Mr. and Mrs. E. Tunnichiff Fox. Every few weeks or so, their monotonous days at Groton are punctuated by their parents swooping down on the campus in their magnificent new plane—a plane bought practically for that purpose.



**GOING, GOING, OR CONE.** Off by plane for Mexico and Central America are the Richard Hoyts. To Rome: The Countess de Robilant, the Countess Frasso, and Joel McCrea and Gary Cooper. To California: the Gilbert Millers and the Philip (playwright) Barrys, the latter to stay with the Peter Cooper Bryces. To Palm Beach: Miss Eleanor Barry and the Nelson Slaters.



**MANHATTAN IMPORTS:** Partially to offset the above-mentioned losses; Manhattan has gained the following: Lady Colefax; Francesco von Mendelssohn, Elsa Schiaparelli, and Tilly Losch, Sir Hugh Smiley and his bride, the former Nancy Beaton, though they stayed only for a minute and then went on to Honolulu. And so many other young men from England that one lady, looking around her the other day at luncheon at the Colony, wanted to know if some one was holding an Eton Reunion.



**SOMETHING NEW TO WEAR:** A new trick to try with a veil, for which Mrs. Allan Ryan is responsible, is to take a little circular one and pin it lightly over your evening coiffure, leaving the crown of your head bare. But the last word, the newest fashion of all is to have solid-gold finger-nails, such as Princesse Jean-Louis de Faucigny-Lucinge has. When she appeared wearing them, she was practically mobbed with enthusiasts. They are little nails of solid gold that clip over her own nails with two little clips. They are made from plastercasts of the purchaser's own nails.



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REDUCED MY HIPS  
9 INCHES WITH THE  
PERFOLASTIC GIRDLE"**

... writes Miss Jean Healy.



**"IT MASSES  
like magic"...** writes Miss Kay Carroll.  
"The fat seems to have melted away"  
... writes Mrs. McSorley.

● So many of our customers are delighted with the wonderful results obtained with this Perforated Rubber Reducing Girdle that we want you to try it for 10 days at our expense—

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has so appealed  
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magic of Pierce-  
Arrow automatic  
power brakes". . .

From an editorial comment on  
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POWER BRAKES

135 to 175 horsepower  
136" to 147" wheelbases

FROM  
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## SHOP-HOUND

(CONTINUED FROM PAGE 73)

dress using beads from the bodice to the knee, at which point the beads cease, and the chiffon, no longer restrained, bursts forth in lovely soft godets. Another blue crêpe suzette looked demure until your eye met the large godets of sequins on the bottom of the skirt and sequins to match on the cape scarf. An admirable point about this year's clothes is their diversity. In contrast to the gentle chiffons was a severely cut black crêpe dress with a train, worn with a piqué jacket made exactly like a man's dress waistcoat with sleeves. And still another "different" dress was a black-and-white taffeta quite snug through the bodice and hips and then giving way to yards and yards of material in the skirt.

• Here's a little something that will interest all the cold-blooded ladies in this world—a neat, detachable lining to wear under your coat or rain-coat, made of smart worsted flannel, very warm and not in the least bulky. It can be buttoned to your coat at the shoulder seams and the wrists, so that it slides off unobtrusively with your coat. This is such an admirable looking garment that it could even be worn separately. It's called a "Skin-

ner," is made in black, navy-blue, and beige, and can be purchased from Peggy Skinner on Fifth Avenue for somewhere around the tidy sum of \$7.

• A universal affliction from which there is no escape is this bringing home of presents after one has been on a trip. No one seems to know how this ever managed to get such a hold on every one, or where the idea originated, but no matter where the traveller has been, the greeting on his return is always, "Did you have a nice time, and what did you bring me?" The latter query is usually silent, but it makes itself felt. The El Encanto, that splendid Emporium in Havana, has opened the "Cuban Gift Shop." It promises to be a great help to the American who is faced with the "what-to-bring-home" question. Everything in the shop is superbly native. Paintings with Cuban subjects, done by Mendez, Aguilar, and Karreno, quite the best representation of modern art in Cuba. Intriguing native dolls, and seed beads, and earthenware, and any number of pleasing things that are typically Cuban and for which your family and friends will thank you, without making a single grimace behind your back.

## DRESSING UP THE PARTY

(CONTINUED FROM PAGE 55)

at her lovely place in Holland. For this occasion, an enormous map of Holland was painted showing her estate and indicating on the canals the yacht trips that she had made with her guests. There was a roll-call for every guest to sign, and the supper tables were covered with blue-and-white checked cellophane, and wooden shoes painted white were filled with red-and-white tulips.

For one of Mrs. Eugene Mayer's parties, painted views of Bermuda Harbour, the size of the full-length windows of the drawing-room, were set into frames outside the window and indirectly lighted, so that you seemed to be looking out into the harbour.

Whatever or wherever the party, there are two factors that present themselves at once as subject for decoration—tables and lights, and Mr. Mullen has infinite ways of dealing with these successfully. At the William Potter party at the Saint Regis, the small tables were covered with lapis-lazuli blue cellophane cloth, with piles of white lacquered fruit and flamingo coloured candles. On another occasion, silver mesh net over pale green sateen was used with centre-pieces of green glass flowers and silver leaves. As centrepieces on silver tables in a modern house, lustre and crystal ornaments were sunk in brilliantly lighted, water-filled clear glass bowls. At this party, modern silhouettes of tin were attached to the walls. At a ball in South Carolina, brilliant calico table-cloths with piles of pinecones painted white and real pine needles underneath brightened up the supper room. At a dinner-party on the beach, tables of natural wood were covered with orange nets, with a wide mesh, like the sardine fishermen's nets, and decorative mounds of huge sea-shells, painted white.

As to the lights, what takes the place of the magic lanterns that used to bob about so cheerily at the parties of our childhood? Swarms of lighted balloons imprisoned in silver gauze provide glamorous light to lend allure to your dancing partner. Any good electrician can perform this magic for you. Or, bridge lamps with indirect lighting can be set in gilded tubs, standards covered with silver cloth, and branches of boxwood, painted gold, taped onto them. Something of this sort was done to create the silver tulip-trees that are so decorative in the photographs that appear on page 54. Lacking the lamps, an electrician can provide you with an equivalent by putting one reflector in the bottom of the tub and a second one on top of a wire.

One especially ingenious way of dealing with table lamps that provide indirect light is to surround them entirely with cylinders of corrugated paper in any shade you want, fastened together, *mirabile dictu*, with paper clips! For costume parties, Mr. Mullen, who has done more than a bit of stage and costume designing, has a final adjuration. If you specify the colours, rather than the period of the costume, in general harmony with what you know will be the background, the party is assured of at least a visual success.

"And what," you cry, "do such parties cost?" The answer to that is difficult, because the expense decreases in proportion to the amount of ingenuity you (or your decorator) can bring to bear on the subject. Remember that the decoration is not a permanent one—everything is torn down the next day, so the materials can be as inexpensive as you can find. All you want to do is obtain an effect, a suggestion of beauty.

Lose **FAT**  
LOOK AND FEEL  
YEARS YOUNGER



. . . Here's The SAFE Way  
to Reduce . . . Prescribed  
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• A fat woman can seldom achieve the same smart appearance, grace and poise which her chic, slender neighbor does. Besides, doctors constantly warn fat is dangerous to health.

• Insurance statistics show overweight actually shortens life—it makes one feel older because it slows down all body processes—it crowds and weakens vital organs.

• So WHY NOT START TODAY AND REDUCE? A half teaspoonful of Kruschen Salts in a glass of hot water in the morning before breakfast is not only the SAFE, EFFECTIVE and CONVENIENT way but it's a remarkable health drink—a superb blend of several minerals which tone up your entire system, which help re-establish proper functioning of glands and body organs and leave your body in a glorious state of physical fitness.

• You can, of course, hasten results by going lighter on potatoes, pastry and fat meats but no rigid diet is required with Kruschen.

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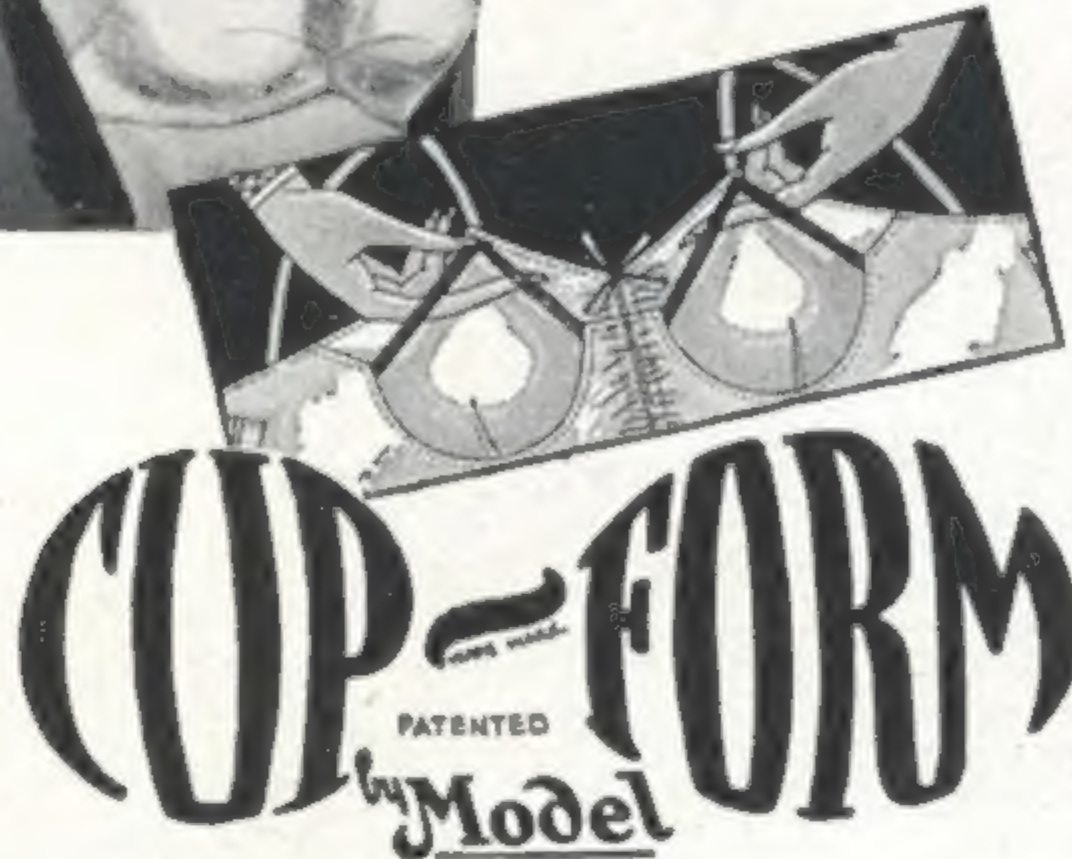
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## KIMONO INTO DÉCOLLETÉ

(CONTINUED FROM PAGE 84)

cents they can revel in the beauty of their favourite Marlene Dietrich or laugh at Charlie Chaplin.

Radios bring the Japanese woman her music, cars give her speed and change, golf and tennis lengthen her stride and tauten her slight form. Only poem parties remain as a favourite pastime. With her hair-brush pen, on golden paper, she will write ten or a dozen poems beautifully in an hour, at a poem party, or listen to the singing of insects, or criticize ancient incense in an "incense contest."

All these ways and customs, old and new, you will need time in Japan to learn; but, even in a short visit, you will see the vivid blue sky, the tropical foliage, the ivory-tinted cheeks and black eyes of young Japanese maidens, and the naked brown shoulders of peasants and fishermen. You can not pass along the *Tokaido*, the old highway from Tokyo to Kyoto, the ancient capital, without being moved by the avenues of aged pine-trees against the background of snowy sand. I often see Americans rise up from their seats in our comfortably equipped modern trains when they catch their first glimpse of holy mountain Fuji, purple or blue in summer, white in winter.

In the spring, the whole island, seen from a train window, appears striped with rose, yellow, and green, for all the peach-trees are in blossom and yellow rape-flowers bloom among the fields of wheat. To the keen eyes of foreigners, even the rain and wind are colourful. A rainy day may sug-

gest umbrellas and rubber overshoes in the West, but in the East, as in a Hiroshige print, the rain comes down in steel-blue, wind-blown streaks. The long sleeves of the country girl's bright kimono are blown in the wind, and yellow paper umbrellas are seen here and there on arched wooden bridges.

There are the temples and shrines to see, too—Nikko Shrine, with its beautiful wood-carving, Nara Temple, with its flock of sacred deer. Or perhaps you will be honoured with an invitation to the Imperial Garden Party—in spring, the cherry-blossom party, or in the autumn, the chrysanthemum party. Here you will see in its most beautiful form the Japanese lady's kimono. Men dress in Prince Albert coats, but all the women wear kimonos with gorgeous sashes.

All this still exists—but economic conditions are bringing changes. Japanese men can no longer afford big Japanese houses of the old style, where no modern conveniences lessen the labour. Green mat rooms and smooth, unpainted woodwork may be more artistic to the eye, but ten or twenty servants are required for such tasks as sliding doors off every morning and back again every evening. So Western costumes, because of their convenience and cheapness, are creeping in, even into the higher class, while, in the middle classes, many women are seeking work outside the home. And Western clothes and bobbed hair are fast becoming the order of the day for girls in school.

*"Many thanks for your attention to these various and sundry details. Time grows short—but I don't worry... I know you have your eye on everything."*



Marie Coudert Brenning  
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Here's a bride who faces her wedding with a calm quite contrary to the usual frenzied last-minute rush. She has entrusted all her arrangements to the Wedding Embassy and knows that Miss Brenning will smooth her path to the altar.

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The people who live in this house are the kind whose simplest comings and goings are "news" to the public.

It would never occur to them to try to crash into society—they were born there.

The men buy their clothes from a decent tailor—and then forget about them.

The women have good manners without trying.

They would be recognized anywhere, under any circumstances, as Nice People.

● In all the little details of living they go in for perfection. That's why, in their bathrooms, you'll always find PEAR'S SOAP. To be sure, it costs a trifle more—but so *little* more, you are amazed at its modest price. If you want the soothing, invigorating help only Pears' can give your complexion—get a cake today. At all drug and department stores. Unscented, 15¢. Scented, a bit more.

*Pear's Soap*



You can have the Charm  
men find irresistible —



JEAN HARLOW'S complexion care  
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IF you have seen Jean Harlow on the screen—and, of course, you *have* seen her—you have noticed what an alluring complexion she has. Smooth. Velvety soft. The kind of skin men find irresistible.

Do you realize that the right care can do wonders for *your* complexion?

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Why not begin now to use this fine, fragrant, white soap for *your* skin? Why not start to make your skin smooth, vividly lovely—learn a lesson from the movie stars?

Get two or three cakes of Lux Toilet Soap today!

*The Beauty Soap of the Stars*

LUX Toilet Soap



# Portrait of a lady shaking off a touch of spring fever



WE CAN'T cut March out of the calendar, but we can learn to laugh at its ups and downs, to take it and like it! When there's slush underfoot and sleet in the air and *nothing* is nice—maybe what you need most is the water cure.

Don't be cross—blue—jumpy—tired—chilly around the edges. Slip into your shiny, steaming tub and play bubbles awhile. Long ago you found that a fresh skin and fresh things over it are the first steps to smartness and a new morale. Surely you want to look your best and feel your fittest, *today*? Well, they can't take away your bath, now can they?

Cannon has done things lately to aid your wet-dry parties (see portrait)—thought up towel designs and colors that build the illusion of grandeur—worked them out in the softest cotton,

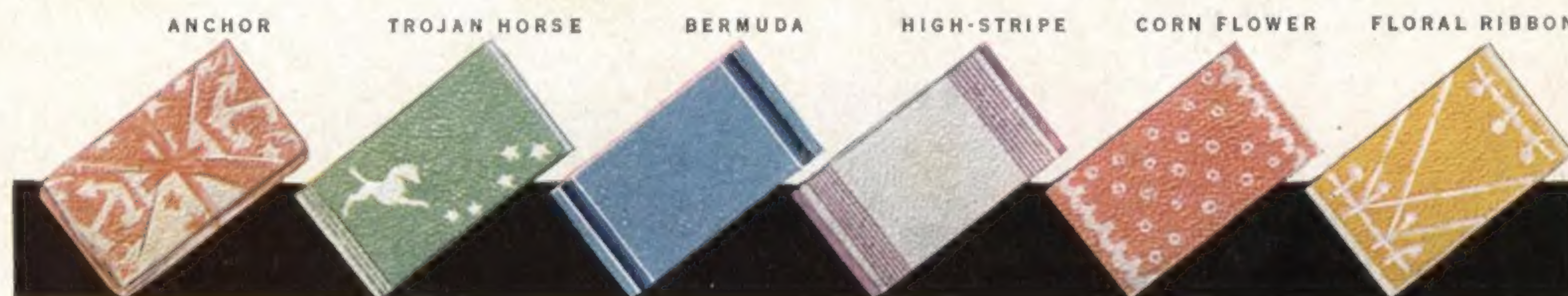
the gentlest textures—matched them with wash cloths and velvety bath mats—kept the prices down to earth—and planted some of the very best buys in your own best store.

You *must* see them. You *must* use them—pat-pat against a grateful skin. These towels are as gentle as spray because of their silky, long-fibered yarn,

because of their firm and even weave. They are thirsty. They are thorough. And loyal—they keep their first freshness forever almost.

Why not squander a dollar or two on a whole new season of bathing *de luxe*—and, why not be your sunny self again! . . . Cannon Mills, Inc., 70 Worth Street, New York City.

**Won't you join the Little-Luxuries Club?** OBJECT: To keep you supplied with fresh Cannon towels—forever. COST: Nine cents a week—first year's dues payable in advance, entitling you to one or more of Cannon's latest bath sets (matching towels, wash cloths and bath mat) plus a half-dozen or so extras. Your own store or shop will show you how to invest the fund most wisely. Seven-piece sets in all-over designs range in price from \$2. to \$5—extra bath towels separately as low as 39c. "Open stock," of course. Other Cannon towels, 25c to \$2.50 each.



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